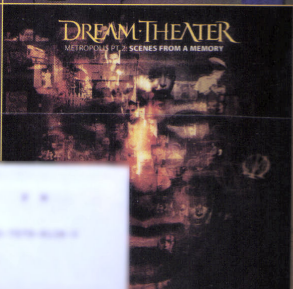


# DREAM THEATER

## FULL SCORE ANTHOLOGY



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# DREAM THEATER

## FULL SCORE ANTHOLOGY

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#### FALLING INTO INFINITY

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#### AWAKE

© 1994 ATLANTIC RECORDING CORPORATION

#### METROPOLIS PT. 2: SCENES FROM A MEMORY

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SPECIAL THANKS TO DREAM THEATER FOR THEIR ASSISTANCE

#### TRANSCRIPTIONS:

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"EROTOMANIA," "PULL ME UNDER," "UNDER A GLASS MOON" AND "VOICES" GUITAR TRANSCRIPTIONS BY DANNY BEGELMAN, COLGAN BRYAN AND JOHN PETRUCCI

"EROTOMANIA," "PULL ME UNDER," "UNDER A GLASS MOON" AND "VOICES" BASS, KEYBOARD AND DRUM TRANSCRIPTIONS BY SHINKO MUSIC PUB.

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4 SCENE SEVEN: 1.  
THE DANCE OF ETERNITY

48 SCENE SIX:  
HOME

31 EROTOMANIA

81 JUST LET ME BREATHE

112 PERUVIAN SKIES

137 PULL ME UNDER

163 UNDER A GLASS MOON

187 VOICES

# SCENE SEVEN: I. THE DANCE OF ETERNITY

Music by  
JOHN PETRUCCI, MIKE PORTNOY,  
JOHN MYUNG and JORDAN RUDESS

[0:10]

$\text{♩} = 104$

segue from "Home"

While the octave D's are held, D4 triggers all  
of the samples that follow in this section, including  
the guitar sample shown below

D5

Keybd.

8vb

Note: Jordan holds D2 and D3 in this passage  
although it sounds an octave lower.

Gtr.

All guitars are 7-string  
elec. gtrs. w/dist.

⑦ = B

sampld from "Metropolis Pt. 1"  
(played by Jordan from the D4 sample)

Bass

6-string bass throughout

① = C

⑥ = B

w/phaser sweep

Drums

(8vb)

Gtr. 1

P.M.

snare overdubbed



(8vb)

phaser off

snare in

0:31 ♩ = 124

G5 Ab5 G5 F5 E5

Note: Live, Jordan doubles the guitar part with the left hand until track time - 1:29, because of this, the G Phrygian line above is played one physical octave higher on the keyboard but is transposed down to the album pitch internally.

C5 F#5 G5 Ab5 G5 F5

upper octave generated by Jordan's keyboard patch (mute switch 1)



E5

C5

Eb5

G5

Csus

w/slight P.M. throughout

G5

F(9)

Esus

Csus

C#sus

Gsus

Csus

G5

F(9)

Esus

Cm

Eb5sus

N.C.

P.M.

28

18 17 16

T  
A  
B

3 4 3 4 3 5 3 4 3 6 4 3

3 4 3 4 3 4 3 4 3 5 3 6

3 4 3 4 3 4 5 3 4 3 6 4

D5 Eb5 D5 C5 B5

31

4 7 4

T  
A  
B

3 4

3 1

G5 C#5 D5 Eb5

34

4 7 4

T  
A  
B

3 2

G5 C#5 D5 Eb5



36 D5 C5 Ab5 6

37 38 39 40

1:17 G5

41 42 43 44 45

N.C.

46 47 48 49 50



Bb5

Ab5

D5

E5

42

5

6

6

R.H.

8vb

TAB

slap with thumb

1:29 ♩ = 120

F#sus

C#sus

Csus2

G#(b5)

D+

45

P.M.

P.M.

TAB

F#sus

C#sus

Csus2

G#(b5)

D+

G(b5)

47

TAB





The musical score for "The Wind" by The Beatles is presented in three systems. The first system contains the guitar part (treble clef, key of D major) and the bass part (bass clef, key of D major). The guitar part is marked with a tempo of 54 and a dynamic of (8vb). The bass part is marked with a tempo of 54. The second system contains the guitar part (treble clef, key of D major) and the bass part (bass clef, key of D major). The guitar part is marked with a tempo of 54 and a dynamic of (8vb). The bass part is marked with a tempo of 54. The third system contains the guitar part (treble clef, key of D major) and the bass part (bass clef, key of D major). The guitar part is marked with a tempo of 54 and a dynamic of (8vb). The bass part is marked with a tempo of 54. The score includes a gong and a L.V. (Loud Volume) marking.

The musical score for 'The Wind' by The Beatles is presented in three systems. The first system shows the guitar part in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The guitar part consists of a series of eighth-note chords. The second system shows the bass part in bass clef, also in 2/4 time, with a key signature of one sharp. The bass part consists of a series of eighth-note chords. The third system shows the drum part in bass clef, with a key signature of one sharp and a 2/4 time signature. The drum part includes a 'gong' (cymbal) and a 'L.V.' (low volume) section, indicated by a curved line and a 'c' symbol. The drum part consists of a series of eighth-note chords.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is written for guitar, piano, and drums. The score is in the key of B minor (Bm) and 4/4 time. The guitar part features a complex, melodic line with many sixteenth and thirty-second notes, often using a "w/ribbon" (with ribbon) effect. The piano part provides a steady, rhythmic accompaniment with a repeating eighth-note pattern. The drum part is a simple, steady beat. The score includes a key signature change from B minor to D major (indicated by two sharps) in the final measure. The guitar part is marked with a "6" (sixth fret) and a "w/ribbon" instruction. The piano part is marked with a "6" (sixth fret) and a "w/ribbon" instruction. The drum part is marked with a "6" (sixth fret) and a "w/ribbon" instruction.

\*The 9/4 + 2/4 measures were originally supposed to be a continuation of the previous 11/4 feel but the recording ended up sounding slightly different.





Measures 52-53. The piano part features a steady eighth-note accompaniment in the right hand and a similar pattern in the left hand. The guitar melody is played on a single staff with a key signature of one sharp (F#). The fretboard diagram shows the following fret numbers for the guitar melody:

Measure 52: 12 7 0 11 7 0 10 0 0 0 7 0 0 5 7

Measure 53: 8 5 6 8 5 7 8 5 6 4 5 7 3 7 5 4



Measures 54-55. The piano part continues with the same accompaniment. The guitar melody includes two measures labeled C and B, which are chords. A note states: "Note: These chords sound two octaves higher although they are played as shown." The fretboard diagram for the guitar melody is as follows:

Measure 54: 7 7 0 6 7 0 5 4 0 3 2 0 1 0 2

Measure 55: 3 2 0 2 4 5 2 3 2 3 4 5 6 7 6 9



The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for guitar and piano. The guitar part is written in standard notation with a key signature of one sharp (F#) and a common time signature. The piano part is written in standard notation with a key signature of one sharp (F#) and a common time signature. The score includes a guitar solo section and a piano solo section. The guitar solo is marked with a "Gtr. 1" and a "Gtr. 2" label. The piano solo is marked with a "Piano" label. The score also includes a section for the guitar to play a "w/ribbon (L.H.)" (with ribbon, left hand) part. The score is divided into measures, with some measures containing multiple notes and rests. The guitar part features a complex solo with many notes and rests, while the piano part is more melodic and features a prominent solo. The score is written in a clear, legible font, and the notation is accurate and professional.

2:32  
♩ = 132 (swing 16ths)  
Em

Ragtime Solo

C#dim7 C7 B7

8vb  
P.M. throughout

TAB

TAB



70 Em F# B7

(8vb)

TAB

7 7 7 7 7 9 9 9 9 10 9 8

5 5 0 0 5 5 5 0 0 7 7 7 7 0 0 8 7 0

72 Em Eb G/D C#m7(b5) C9 B7

(8vb)

TAB

7 5 0 0 4 0 0 3 0 2 2 0 3 3 3 3 0 0 0 3 4

5 0 0 4 0 0 3 0 0 2 0 0 1 1 1 1 0 0 0 3 4

74 Em D#dim/F# Edim/G E(9)/G# Am(#13) B

(8vb)

TAB

7 5 0 0 9 0 0 10 0 9 11 11 0 12 0 12 0 12 0 12 0 12 0 14 12 12 7

5 0 0 7 0 0 8 0 0 9 0 10 10 10 10 10 12

E5 D5 A5  
 77  
 Elec. Gtr. (w/dist.)  
 TAB 12 10 7 8 10 8 7 8 7 10 9 9 10 12 13 15  
 Elec. Gtr. (w/dist.)  
 8vb  
 TAB 7 7 5 5 5 5 7 7 5  
 w/fuzz distortion  
 TAB 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 0  
 F5 E5 D5  
 80  
 TAB 17 15 13 15 13 12 14 15 13 12 10 9 12 12 10 9 7 8 9 10 9 10 9 10 9 10 12 10 7 8 10 8 7 8 7 10 9 10 9  
 (8vb)  
 TAB 3 3 1 7 7 5 5 5 3



[illegible]

87

w/ribbon (R.H.)

TAB

Bass Solo

w/heavy fuzz

TAB

ch

89

TAB

TAB

91

TAB

TAB





100

Source:



103

8vb

(8vb)

w/slight P.M. throughout

TAB

5 0 3 1 0 0 5 7 0 3 0 0 1 3 1 0 5 0 3 1 0 0 5 7 0 3 0 0 1 3 1 0 5 0 3 1 0 0 5 7 0 3 0 0 1 3 1 0

106

(8vb)

(8vb)

TAB

5 0 3 1 0 0 5 7 0 3 0 0 1 3 1 0 5 0 3 1 0 0 5 7 0 3 0 0 1 3 1 0 5 0 3 1 0 0 7 8 0 3 0 0 10 12 10 12

3:50

N.C.

Note: The following left hand part until the 7/16 bars is an overdub meant to mirror the guitar and bass parts. Live, Jordan only plays the right hand part.

109

(8vb)

8vb

(8vb)

TAB

5 0 3 1 0 0 5 7 0 3 0 0 1 3 1 0 0 5 7 0 3 0 0 10 12 0 13 12 0 0 8 7 5 0 3 2 0 0 5 7 0 3 0 0 2 3 2 0

TAB

5 0 3 1 0 0 5 7 0 3 0 0 1 3 1 0 0 5 7 0 3 0 0 10 12 0 13 12 0 0 8 7 5 0 3 2 0 0 5 7 0 3 0 0 2 3 2 0

slightly open



112

(8vb)

TAB 5 0 3 2 0 0 5 7 0 3 0 0 2 3 2 0 5 0 3 2 0 0 5 7 0 3 0 0 2 3 2 0 5 0 3 2 0 0 5 7 0 3 0 0 2 3 2 0

116

(8vb)

TAB 5 0 3 2 0 0 5 7 0 3 0 0 2 3 2 0 5 0 3 2 0 0 5 7 5 7 5 7 5 7 5 0 5 0 3 2 0 0 5 7 0 3 0 0 2 3 2 0

118

(8vb) 8vb

TAB 5 0 3 2 0 0 5 7 5 5 5 2 0 5 0 3 2 0 0 5 7 0 3 0 0 2 3 2 0 7 0 5 3 0 0 7 0 0 5 0 0 3 5 3 0

5 0 3 2 0 0 5 7 5 5 5 2 0 5 0 3 2 0 0 5 7 0 3 0 0 2 3 2 0 7 0 5 3 0 0 7 0 0 5 0 0 3 5 3 0



4:12

Note: Although the overdubbed keyboard track continues for the next nine bars, the other two-hand part (that Jordan plays live) is shown.

121

(8vb)

TAB

8 0 7 5 0 0 8 10 0 7 0 0 5 7 5 0 | 10 0 8 7 0 0 10 12 0 8 0 0 7 8 7 0 | 12 0 10 8 0 0 12 | 14 0 12 10 0 0 14

125

TAB

15 0 14 12 0 0 15 | 17 0 15 14 0 0 17 | 19 0 17 15 0 19 | 20 0 19 17 0 20 | 22 0 20 19 0 22 | 24 0 22 24 0 22 | 24 0 22 24 0 22

132

4:22 A5 Bb5/A

$\text{♩} = 102$

\*Note: There is an additional keyboard track using a lead sound that follows the top note of each chord in the right hand as shown. Jordan uses the K2600 large ribbon to dive the last note an octave over the duration of the two 10/16 bars.

TAB

5 8 8 7 7 8 8 | 7 8 10 9 9 10 | 10 9 10 13 12 12 13 | 13 12 | 7 0 7 0 0 | 7 0 7 0 0



Am Bb/A Am Bb/A Eb/A A5

138 143

TAB

7 0 7 0 7 0 0 10 10 7 0 7 0 0 10 10 10 7 0 7 0 0 10 10 7 0 7 0 0 10 10 7 0 7 0 0 10 10 10 7 0 7 0 0

Am G5 Ab5

144 150

TAB

17 12 13 15 13 12 15 13 15 12 14 9 10 12 10 9 12 10 12 9 10 11 10 12 12 13 13 15 13 13 12 10 12 10 13 11 5 5 6 8 6 5 7 5 7 4 7 7 8 5 8 7 5 8 5 7 2 x 12 0 8 8 5 7 7 8 3 4

147

G5 F5 E5 C5 F#5

TAB

10 11 10 12 12 13 13 15 13 13 12 10 12 10 13 11 10 11 10 12 12 13 13 15 13 13 12 10 14 12 13 11 16 14 15 13 11 15 13 11

\*wide flam.

150

G5 Ab5 G5 F5 E5 N.C.

4:42 J. = 118

Note: Live, Jordan continues to double the bass in the left hand until 5:13.

TAB

10 11 10 12 12 13 13 15 13 13 12 10 12 10 13 11 10 11 10 12 12 13 13 15 13 13 12 10 12 10 13 11 10 12 9 10 12 9 10 9 3 4 3 1 7 8

153

TAB

12 10 9 10 0 10 12 9 11 13 10 12 12 9 10 12 9 10 9 12 10 9 10 8 5 4 0 1 7 8 5



157

15 13 11 12 14 12 14 12 12 13 15 13 11 11 0 12 9 10 12 9 10 9 12 10 9 10 0 10 12

hand slide up

4 0 4 2 (2) 7 0 5 4

160

9 11 13 10 12 12 9 10 12 9 10 9 12 10 9 10 0

0 1 7 0 5

163

5:01

15 13 11 12 14 12 14 12 12 13 15 13 11 11 0 14 16 10 16 17 18 19

4 0 2 2 2 2 7 0

165

T  
A  
B

14 15 16 17 14 16 18 16 17 18 19 14 15 16 17 14 15 17 18 14 15 0 14 16 18 16 17 18 19

5 4 0 7 8 5 4 0 6 7 8

169

T  
A  
B

14 15 16 17 14 16 18 16 17 18 19 14 15 16 17 14 15 17 18 14 15

5 4 0 7 8 5 4 0 6

172

T  
A  
B

0 14 16 18 16 17 18 19 14 15 16 17 0 14 16 18 16 17 18 19 14 15 16 17 0 14 16 18 16 17 18 19 14 15 16 17

12 14 11 13 11 12 13 14 14 15 11 12 12 14 11 13 11 12 13 14 14 15 11 12 13 14 10 11 12 14 11 13 11 12 13 14 14 15 11 12

5:13 J = 112  
N.C.



175

TAB

0 14 16 16 17 18 19 15 16 17 18 14 16 17 18 0 14 16 16 17 18 19 14 15 16 17 0 14 16 16 17 14 15 16 17

178

TAB

0 14 16 16 17 18 19 14 15 16 17 0 14 16 16 17 14 15 16 17 13 14 15 16 19 16 18 16 0 19 16 18 16 0

182

Vibrato using pitch wheel

P.M.

5:30

TAB

19 16 18 16 0 15 16 18 14 16 17 0 2 4 6 4 5 6 7 2 3 4 5 0 2 4 6 4 5 6 7 2 3 4 5 1 2 3 4

186

TAB

0 2 4 6 4 5 6 7 2 3 4 5 | 0 2 4 6 4 5 6 7 3 4 5 6 2 4 5 6

188

TAB

0 2 4 6 4 5 6 7 2 3 4 5 | 0 2 4 6 4 5 6 7 3 4 5 6 2 4 5 6

TAB

0 2 4 6 4 5 6 7 2 3 4 5 | 0 2 4 6 4 5 6 7 3 4 5 6 2 4 5 6

5:43

Note: In this section, the octave jumps in each bar are created with soft buttons on the K2600.

8va

8vb

191

TAB

0 2 4 6 4 5 2 3 4 5 1 2 3 4 | 7 4 6 4 0 | 7 4 6 4 0 | 7 4 6 4 0 | 3 4 6 2 4 5

TAB

0 2 4 6 4 5 2 3 4 5 1 2 3 4 | 7 4 6 4 0 | 7 4 6 4 0 | 7 4 6 4 0 | 3 4 6 2 4 5



196

8va

8va

8vb

TAB

7 4 6 4 0 7 4 6 4 0 7 4 6 4 0 3 4 6 2 4 5 2 4 2 3 5 2 4 2 4 2 3 5 2 4 2 3

TAB

7 4 6 4 0 7 4 6 4 0 7 4 6 4 0 3 4 6 2 4 5 2 4 2 3 5 2 4 2 4 2 3 5 2 4 2 3



203

8vb

15mb

TAB

2 4 5 2 3 5 6 3 5 6 3 6 3 5 6 3 5 6 5 3 6 4 3

TAB

2 4 5 2 3 5 6 3 5 6 3 6 3 5 6 3 5 6 5 3 6 4 3

553



# EROTOMANIA

31

Music by  
JOHN PETRUCCI, MIKE PORTNOY,  
JOHN MYUNG and KEVIN MOORE

Moderate rock ♩ = 152

Intro:

F#m11

Gsus

Emaj13(#11)

Asus

F#m11

Gsus

Emaj13(#11)

Asus

Keybd.

Gtr.

Bass

Drums

♩ (Half-time feel)

F#m11

Gsus

Emaj13(#11)

Asus

F#m11

Gsus

Emaj13(#11)

Asus

Riff A

\*P.H.

\*P.H.

\*P.H.

P.H. pitch: F

\*P.H. = Pinch harmonic. Pinch harmonics occurs on D.S. only; this note is also tied over to the eighth note and is vibrato.

E5 N.C.

E5 N.C.

1. 3. 5.

Dsus2


(8va)

P.M.

N.H.

P.M.

2.

D.S. 

Cm7

Dsus2

Cm7

Gm N.C.

First system of music notation for measures 2-5. It includes a vocal line, a guitar line (Gtr. 1), and a bass line. The guitar line has a TAB section with the following fret numbers: 1 3 5 3 (3) 4 3 2 3 5 7 5 (5) 1 3 5 3 (3) 3 4 4 3 2.

Gtr. 2

Elec. Gtr. 3

Gtr. 4

(both notes vib.)

Second system of music notation for measures 6-9. It includes a vocal line, a guitar line (Gtr. 2), an electric guitar line (Elec. Gtr. 3), and a bass line. The guitar line has a TAB section with the following fret numbers: 10 12 13 10 (10) 8 10 11 8 (8) 11 11 10 7 11 11 10 6.

Third system of music notation for measures 10-13. It includes a vocal line, a guitar line (Gtr. 1), and a bass line. The guitar line has a TAB section with the following fret numbers: 1 3 5 3 4 3 2 3 5 7 3 1 3 5 3 4 4 3 2.

Gtrs. 2 & 3 tacet  
(\*w/ 12/8 feel)

N.C.

4.

Dsus2

Cm7

N.C.

Fourth system of music notation for measures 14-17. It includes a vocal line, a guitar line (Gtr. 1), and a bass line. The guitar line has a TAB section with the following fret numbers: 3 5 7 5 (5) 1 3 5 3 (3) 3 4 4 3 2 3 2 1 0.

Gtr. 2

Gtr. 2

Gtr. 3

(both notes vib.)

Fifth system of music notation for measures 18-21. It includes a vocal line, a guitar line (Gtr. 2), an electric guitar line (Gtr. 3), and a bass line. The guitar line has a TAB section with the following fret numbers: 10 12 13 10 (10) 8 10 11 8 (8) 11 11 10 7 11 11 10 6.

Sixth system of music notation for measures 22-25. It includes a vocal line, a guitar line (Gtr. 1), and a bass line. The guitar line has a TAB section with the following fret numbers: 3 5 7 3 1 3 5 3 4 4 3 2 3 2 1 0.



First system of guitar notation. It consists of five staves: a treble staff with a key signature of one sharp (F#) and a 10/8 time signature; a second treble staff with a key signature of one sharp and a 10/8 time signature; a TAB staff with fret numbers 3, 2, 1, 0, 3, 2, 1, 0, 3, 2, 1, 0; a bass staff with a key signature of one sharp and a 10/8 time signature; and a second bass staff with a key signature of one sharp and a 10/8 time signature. The notation includes various musical symbols such as notes, rests, and accidentals.

N.C.

G5

F#5

F5

E5

Second system of guitar notation. It consists of five staves: a treble staff with a key signature of one sharp and a 10/8 time signature; a second treble staff with a key signature of one sharp and a 10/8 time signature; a TAB staff with fret numbers 5, 4, 3, 2, 5, 2, 5, 4; a bass staff with a key signature of one sharp and a 10/8 time signature; and a second bass staff with a key signature of one sharp and a 10/8 time signature. The notation includes various musical symbols such as notes, rests, and accidentals. Dynamic markings include *mf* and *f*. Pedal points are indicated by "P.M." with dotted lines.

G5

F#5

F5

E5

G5

F#5

F5

E5

G5

F#5

F5

E5

Gsus2

F#sus2

Fsus2

Third system of guitar notation. It consists of five staves: a treble staff with a key signature of one sharp and a 10/8 time signature; a second treble staff with a key signature of one sharp and a 10/8 time signature; a TAB staff with fret numbers 5, 5, 5, 4, 4, 4, 3, 3, 2, 2, 1, 1, 0, 0, 12, 12, 12, 11, 11, 11, 10, 10, 10, 9, 9, 12, 12, 12, 11, 11, 11, 10, 10, 10, 9, 9, 7, 7, 12, 12, 12, 11, 11, 11, 10, 10, 10, 9, 9, 7, 7, 7, 6, 6, 5, 4, 3, 2, 1; a bass staff with a key signature of one sharp and a 10/8 time signature; and a second bass staff with a key signature of one sharp and a 10/8 time signature. The notation includes various musical symbols such as notes, rests, and accidentals. Dynamic markings include *mf* and *f*. Pedal points are indicated by "P.M." with dotted lines.

**Half-time feel**  
w/Riff A (Elec. Gtr. 1) 4 times

F#m11

Gsus

Emaj13(#11)

Asus

F#m11

Gsus

Emaj13(#11)

Asus

F#m11

Gsus

Emaj13(#11)

Asus

F#m11

Gsus

Emaj13(#11)

Asus



Half-time J = 76

N.C.(G#m)

First system of musical notation. It includes a treble staff, a guitar staff with TAB, a bass staff, and a double bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piece starts with a repeat sign and a key signature change to 18/8. The guitar TAB includes fret numbers and a 2x repeat sign.

Second system of musical notation. It includes a treble staff, a guitar staff with TAB, a bass staff, and a double bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piece continues with a key signature change to 18/8. The guitar TAB includes fret numbers and a P.M. (Pedal Motion) marking.

Third system of musical notation. It includes a treble staff, a guitar staff with TAB, a bass staff, and a double bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piece continues with a key signature change to 18/8. The guitar TAB includes fret numbers and a P.M. (Pedal Motion) marking.

E F# E/G# E F#/A G#m F#/A#

hold----- P.M. P.M. P.M. P.M. mf (clean-tone)

TAB

Bb C#m E F# E/G# F#/A#

TAB

G#m(b6) F#7(4)/A# B(4) C#m7 E F#7(4)

hold 8va-----

TAB



*rit.*

Moderately ♩ = 100

E/G#

F#7(4)/A#

B5

First system of musical notation. It includes a treble staff with a melodic line, a guitar staff with a complex rhythmic pattern featuring many accents, and a bass staff with a simple bass line. Chord symbols E/G#, F#7(4)/A#, and B5 are positioned above the first three measures. A dynamic marking *f* (w/dist.) hold throughout is placed below the guitar staff.

(8va)

*loco*

Second system of musical notation. The treble staff features a melodic line with a dotted line and a first ending bracket labeled (8va). The guitar staff continues with a rhythmic pattern, and the bass staff has a simple bass line. A dynamic marking *f* (w/dist.) hold throughout is present.

Third system of musical notation. It consists of a treble staff with a melodic line, a guitar staff with a rhythmic pattern, and a bass staff with a simple bass line. The guitar staff includes a triplet of eighth notes.

Fourth system of musical notation. It includes a treble staff with a melodic line, a guitar staff with a rhythmic pattern, and a bass staff with a simple bass line. The guitar staff includes a triplet of eighth notes.

Fifth system of musical notation. It consists of a treble staff with a melodic line, a guitar staff with a rhythmic pattern, and a bass staff with a simple bass line. The guitar staff includes a triplet of eighth notes.

Sixth system of musical notation. It includes a treble staff with a melodic line, a guitar staff with a rhythmic pattern, and a bass staff with a simple bass line. The guitar staff includes a triplet of eighth notes.

B5

C#m

E5

First system of musical notation. It includes a guitar staff with a treble clef, a bass staff with a bass clef, and a TAB staff. The guitar staff has a key signature of three sharps (F#, C#, G#) and a time signature of 4/4. The bass staff has a key signature of three sharps (F#, C#, G#) and a time signature of 4/4. The TAB staff shows fret numbers and includes a pickup (P.M.) instruction.

**Elec. Gtr. 1**

P.M. ....

B5

C#m

E5

Second system of musical notation. It includes a guitar staff with a treble clef, a bass staff with a bass clef, and a TAB staff. The guitar staff has a key signature of three sharps (F#, C#, G#) and a time signature of 4/4. The bass staff has a key signature of three sharps (F#, C#, G#) and a time signature of 4/4. The TAB staff shows fret numbers and includes a pickup (P.M.) instruction.

**Elec. Gtr. 2**

F#5

B5

C#m

E5

F#5

Third system of musical notation. It includes a guitar staff with a treble clef, a bass staff with a bass clef, and a TAB staff. The guitar staff has a key signature of three sharps (F#, C#, G#) and a time signature of 4/4. The bass staff has a key signature of three sharps (F#, C#, G#) and a time signature of 4/4. The TAB staff shows fret numbers and includes a pickup (P.M.) instruction.

F#5

B5

C#m

E5

F#5

Fourth system of musical notation. It includes a guitar staff with a treble clef, a bass staff with a bass clef, and a TAB staff. The guitar staff has a key signature of three sharps (F#, C#, G#) and a time signature of 4/4. The bass staff has a key signature of three sharps (F#, C#, G#) and a time signature of 4/4. The TAB staff shows fret numbers and includes a pickup (P.M.) instruction.





G5

Am7

G

G

Eb5

P.M.

w/chorus (clean & dist. mixed)

trem. bar

Shuffle ♩ = 100

Fsus2

C

G

hold

hold throughout

Eb/G

N.C.(F)

(C/E)

(Bb6)

(C)

P.M.

T

T



10 8 11 8 12 8 10 8

Elec Gtr. 1 15ma-----

P.M.-----

TAB

3 3 3 2 2 2 1 1 1 0 0 10 10 10 9 7 7 8 7 10 9 10 7

15ma----- Elec. Gtr. 3

*f* (w/heavy dist.)

P.M.-----

TAB

3 3 3 2 2 2 1 1 1 0 0 3 3 3 2 2 2 1 1 0 0 3 3 3 2 2 2 1 1 1 0 0 3 3 3 2 5 1 0 3 2 3 0

3 3 3 2 2 2 1 1 1 0 0 3 3 3 2 2 2 1 1 0 0 3 3 3 2 2 2 1 1 1 0 0 3 3 3 2 2 2 1 1 1 0 0 0

> > > >

Slower (♩ = ca. 80)

B B7 Em E7 C Am E G

10 8 12 8 8 4

P.M.----- P.M. P.M. P.M. P.M.-----

TAB

11 9 10 9 12 10 9 10 12 9 5 7 9 7 8 9 7 6 4 5 4 5 4 7 7 5 4 7 5 4 5 4 2 5 4 0 9 7 5 9 7 5 7 5 4 7 5 3

Elec. Gtr. 3 tacet

4 5 4 7 5 4 6 7 7 7 5 3 2 2 0 3 5 0 3

> > > > > > > >

## Faster (♩ = 108)

Chords: Fdim, D, E, Dm, Abdim

Tempo: *a tempo*

Handwritten: P.M. ....

Chords: C, Ebdim, E7(b9), Am, A7, Dm, G

Tempo: (Half-time feel)

Chords: E, A, Dm, G, E/B, E7, E7/B, E7/G#, E7

Tempo: *a tempo*

Handwritten: P.M. ....



Bb5

C

Bb/D

C/E

Sheet music for the first system, featuring guitar and bass parts. The guitar parts are labeled "Elec. Gtr. 1" and "Elec. Gtr. 2". The bass part is labeled "B". The music includes various chords (Bb5, C, Bb/D, C/E) and techniques like P.M. (Palm Mute) and slight P.M. (Slight Palm Mute). The guitar parts have TAB notation below them, showing fret numbers and string numbers.

Faster ♩ = 160

Gm

Bb

Sheet music for the second system, featuring guitar and bass parts. The guitar part is labeled "Elec. Gtr. 1" and the bass part is labeled "B". The music includes various chords (Gm, Bb) and techniques like slight P.M. (Slight Palm Mute). The guitar part has TAB notation below it, showing fret numbers and string numbers. The bass part is labeled "Elec. Gtr. 2 tacet".

The musical score is arranged in four systems. The first system contains the guitar part (treble clef) and the piano part (bass clef). The guitar part begins with a key signature change from B-flat to B-natural, indicated by a double bar line and a sharp sign. The piano part starts with a whole note chord. The second system continues the guitar melody, which is marked with a 'slight P.M.' (pizzicato) instruction. The piano part continues with a whole note chord. The third system features a complex guitar melody with many accidentals and a piano part with a whole note chord. The fourth system shows the guitar part continuing with a complex melody, while the piano part features a series of eighth notes. The score concludes with a final double bar line.

Am E F Dm

slight P.M.

10 12 13 12 10 \ 12 10 9 10 12 8 10 12 10 8 \ 5 7 8 7 5

10 12 13 10 9 7 9 10 7 9 10 9 7 9 7 6 7 9 5 7 9 7 5 8 8 5 8 8 5 3 2 3 5 2 4 5 4 2 5 3 1 3 5 2 3 5 3 2 5 3 1

5 5 5 5 5 0 0 0 0 0 1 1 1 5 5 5

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in four staves:

- Staff 1 (Treble Clef):** Labeled "E" at the beginning, it contains sustained chords for the electric guitar.
- Staff 2 (Treble Clef):** Labeled "Elec. Gtrs. 1 & 2", it contains sustained chords for two electric guitars.
- Staff 3 (TAB):** A guitar tablature staff showing fret numbers for the electric guitars.
- Staff 4 (Bass Clef):** Contains the bass line, featuring sustained notes and a more active melodic line in the lower register.

The music is written in 4/4 time and E major. The score includes various musical notations such as sustained notes, chords, and a guitar tablature section.



Half-time ♩ = 76

F#5

First system of musical notation, including guitar and bass staves, with tablature and performance instructions.

simile

P.M.

TAB

\*Lean on bridge w/palm, causing notes to sound one quarter-tone sharp.

F#m11

Gsus

Emaj13(#11)

Asus

F#m11

Gsus

Emaj13(#11)

Asus

Riff A

\*P.H.

\*P.H.

\*P.H.

P.H. pitch: F

E

\*P.H. = Pinch harmonic. Pinch harmonics occurs on D.S. only; this note is also tied over to the eighth note and is vibrato.

E5 N.C.

E5 N.C.

1.

Dsus2

(8va)

P.M.

N.H.

P.M.

**Cm7** **2. rit.** **Dsus2**

**Gtr. 2**

**Gtr. 1**

**TAB**

1 3 5 3 (3) 4 3 2

10 12 13 10 (10)

3 5 7 5 (5)

1 3 5 3 4 3 2

3 5 7 5

1 3 5 3 4 3 2

1 3 5 3 4 3 2

**Free time (♩ = ca. 63)**

**C7sus**

**Gtr. 3**

**Gtr. 2**

**Gtr. 1**

**hold throughout**

**TAB**

8 10 11

10 10 9 6 10 10 6 6 7 7 3 3 7 3

1 3 5

3 5 3 6 3 3

1 3 5

1 1 1 3

3

3



Gtrs. 1 & 3 tacet

Musical notation for Gtr. 1 & 3 (TACET) and TAB.

The staff shows a melodic line in G major with triplets and a 6-measure rest. The TAB below it shows the fretting for the first system, including a 5/7 interval and various triplet patterns.

Gtr. 2

Musical notation for Gtr. 2 and TAB.

The staff shows a melodic line in G major with triplets and a 6-measure rest. The TAB below it shows the fretting for the second system, including a 5/7 interval and various triplet patterns.

8va

Musical notation for 8va and TAB.

The staff shows a melodic line in G major with triplets and a 6-measure rest. The TAB below it shows the fretting for the third system, including a 5/7 interval and various triplet patterns.

Musical notation for 8va and TAB.

The staff shows a melodic line in G major with triplets and a 6-measure rest. The TAB below it shows the fretting for the fourth system, including a 5/7 interval and various triplet patterns.

Gtr. 2

Cm6

Musical notation for Gtr. 2 and TAB.

The staff shows a melodic line in G major with triplets and a 6-measure rest. The TAB below it shows the fretting for the fifth system, including a 5/7 interval and various triplet patterns.

Musical notation for Gtr. 2 and TAB.

The staff shows a melodic line in G major with triplets and a 6-measure rest. The TAB below it shows the fretting for the sixth system, including a 5/7 interval and various triplet patterns.

Musical notation for Gtr. 2 and TAB.

The staff shows a melodic line in G major with triplets and a 6-measure rest. The TAB below it shows the fretting for the seventh system, including a 5/7 interval and various triplet patterns.

Musical notation for Gtr. 2 and TAB.

The staff shows a melodic line in G major with triplets and a 6-measure rest. The TAB below it shows the fretting for the eighth system, including a 5/7 interval and various triplet patterns.

## SCENE SIX: HOME

Words by  
**MIKE PORTNOY**

Music by

JOHN PETRUCCI, MIKE PORTNOY,  
JOHN MYUNG, JORDAN RUDESS and JAMES LABRIE

All gtrs. w/Drop D tuning:  
⑥ = D

**Moderately** ♩ = 88

*Intro:*

**A** :00

N.C.

**Acous. Gtr.**

Gtr.

 $m_f$ 

*hold throughout*

**Elec. Sitar**

Ω  
⊗

 $m_j$ 10  
10

7

---

10

Ω

00

10

199

100

## Drums

\*Wind Chime

\*With feeling.



20

TAB

Bass (5-strings w/low B)



24

TAB

27

TAB

7 8 10 10 11 13 (13) 10 8 7 10 8 7 8 8 5 8 7 7

30

TAB

7 8 5 8 7 7 8 7 8 10 11 10 10 11 13 11 13 10 10 11 13



33

TAB

10 11 12 10 7 8 7 8 10 7 5 8 7 5 4 10 11 13 10 13 10 8 7 8 7 8 10 11 10 8 7 8 7 5 7

**B** 1:45  
D5

36

TAB

10 11 13 10 10 11 13 10 8 7 8 7 7 7 8 7 8 10 11 10 11 13 11 13 10 13 10 11 10 11 14

Elec. Gtr. 1  
Riff A

f

TAB

0 0 0 7 0 7 0 7 11 12 11 12 0 0 12 13 0 10 12 0 12 13 0 10 12

39

TAB

0 0 12 13 0 10 12 0 12 13 0 10 12 0 0 12 13 0 10 12 0 12 13 0 10 12 0 0 7 8 0 5 7 0 7 8 0 3 5 3 0 0 12 13 0 10 12 0 12 13 0 10 12

TAB

5 6 5 3 5 0 5 6 5 3 5 5 6 5 3 5 0 5 6 5 3 5 5 6 5 3 5 5 6 3 1 1 3 1 5 6 5 3 5 0 5 6 5 3 5

**Keybd.**

[illegible][illegible]



This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is written for guitar, piano, and drums. The score is in the key of C major (one sharp, F#) and 4/4 time. The guitar part is in the treble clef, and the piano part is in the bass clef. The drums are indicated by a drum set icon. The score is divided into three systems, each containing a guitar staff, a piano staff, and a drum staff. The guitar part features a complex melody with many triplets and slurs. The piano part provides a harmonic accompaniment with chords and single notes. The drum part consists of a steady rhythm pattern. The score is labeled with "Cm" and "D" above the first two systems, indicating the key signature and time signature. The guitar part is marked with "T" and "A" for treble and alto, and "B" for bass. The piano part is marked with "T" and "A" for treble and alto, and "B" for bass. The drum part is marked with "T" and "A" for tom and snare, and "B" for bass drum.

52

Cm

Elec. Gtrs. 2 & 3 tacet  
D5

end Riff B Elec. Gtr. 1  
Rhy. Fig. 1

P.M.

(Bell)

55

A5 Bb5 D5 G5 Ab5 D5

end Rhy. Fig. 1

(P.M.)

P.M.

P.M.

TAB

TAB

## Verse:

w/Rhy. Fig. 1 (Elec. Gtr. 1) 2 times

D5

A5 Bb5 A5 Ab5

D5

Shine,

lake

of

fire.

Lines

A5 Bb5 A5 Ab5

take me

D5

high - er.

My mind

drips de -

(Synth.)

Elec. Gtr. 1

P.M.



The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in a multi-staff format, including vocal lines, piano accompaniment, and guitar parts.

**Vocal Melody:** The top staff shows the vocal melody in treble clef with a key signature of one sharp (F#). The lyrics "sire. con - fined" are written below the notes. The melody features a long, sustained note at the end of the phrase.

**Piano Accompaniment:** The second staff shows the piano accompaniment in treble and bass clefs. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic foundation with chords and single notes.

**Guitar Parts:** The bottom two staves are for guitar. The top guitar staff is in treble clef and includes a "TAB" (guitar tablature) section with fret numbers (0, 3, 5, 1, 0) and a "P.M." (pedal point) instruction. The bottom guitar staff is in bass clef and includes a "TAB" section with fret numbers (3, 3, 3, 3, 3, 3, 3, 1, 2, 3, 5, 4, 3, 3, 3, 3, 3, 3).

The score is written in a standard musical notation style, with a key signature of one sharp (F#) and a common time signature (C). The tempo and mood are indicated by the musical notation and the lyrics.

71

and o - ver - tired.

(P.M.) P.M.

TAB

## Pre-chorus:

A5

74

1. Liv - ing this cha - rade is  
2. Liv - ing their oth - er life is

(Organ)

Elec. Gtr. 1

TAB

0 0 7 8 7 0 0 3 2 5 4 0 1 0 4 5 0 5 7 5 5

5 5 7 8 7 8 7 5 5 8 7 5 4 5 6 5 4 5 5 5 7 5 7 5

D.S. 1. time

76

get - ting me no - where. I  
get - ting them no where.

Elec. Gtr. 1

TAB

0 0 7 8 7 0 0 3 2 5 4 0 1 0 4 5 0 5 7 5 5

5 5 7 8 7 8 7 5 5 8 7 5 4 5 6 5 4 5 5 5 7 5 7 5

D.S. 1. time



78

can't I'll shake make this her cha my rade, wife, the her

Fill 1

Elec. Gtr. 4

cit sweet y's temp cold ta blood tion calls calls me me

w/ Fill 1 (Elec. Gtr. 4)

D.S. 1. time

Gm

home. home. Home, Home, it's it's what what

Riff C

P.M.

TAB

5 7 8 5 8 5 7 8 5 8 5 7 8 5 9 0 | 5 7 8 5 8 5 7 8 5 7 8 5 7 8 5 7 8 7 8

3 5 6 3 6 3 5 6 3 6 3 5 6 3 6 3 | 3 5 6 3 6 3 5 6 3 5 6 3 5 6 5 7 8 7 8

D.S. 1. time

w/Fill 1 (Elec. Gtr. 4)

A

I

I

long  
longfor.  
for.Back  
My



Gm

home, where I be  
home, where she be

P.M. P.M.

TAB

5 7 8 5 8 5 7 8 5 8 5 7 8 5 3 0 5 7 8 5 8 5 7 8 5 7 9 5 6 8 5 8 8 5

D.S. 1. time

Ab Fm

long. long. 1. The  
longs. 2. Her

Elec. Gtr. 5

f

TAB

6 8 10 7 8 10 8 7 7 8 10 7 8 10 8 9 11 9 8 10 8 7 8 10 8 9 11 8 9 11 8 10 11 10 8 13 11 10 15 13 11 15 13 11 13 15 11 13 15 13 11 18 20 18 18 20 18 16 19

end Riff C

TAB

5 5 5 5 6 6 6 6

D.S. 1. time

## Chorus:

80

Cm

cit - y, it calls to me.  
ec - sta - sy, means so much to me.  
sto - ry, it holds the key.

(Strings)

Elec. Gtr. 5

TAB 17

Elec. Gtr. 1

P.M. .... 4

TAB

D.S. 1. time D.S. 2. time D.S. 1. time D.S. 2. time

82

Fm Eb Bb

Dec - a - dent scenes from my mem - 'ry.  
E - ven de - ceiv - ing my own blood.  
Un - lock - ing dreams from my mem - 'ry.

P.M. .... 4

TAB

D.S. 1. time D.S. 2. time D.S. 1. time D.S. 2. time



**Soprano:** Sor - row, Vic - to ri - a ter watch ni es ty. thought ful My  
**Alto:** Solv ing this mys ter y

**Guitar:** TAB notation for electric guitar.

**Drums:** Includes dynamic markings like *2x (>)*, *D.S. 2. time*, *D.S. 1. time*, and *D.S. 2. time*.

[illegible]

98 Cm Ab/C F/A

Help, Help, Help, he's I'm fall - ing, but I'm crawl - ing. I  
Help, my broth - er, I love her. I  
Help, re - gres - sion, ob - ses - sion. I

hold throughout

hold throughout

D.S. 2. time

101

Ab

Fm

can't keep a way from its clutch. Can't have  
can't keep a way from her touch. De - cep -  
can't keep a way from its clutch. Leave no

P.M. P.M. hold

TAB 7 6 6 6 6 6 10 12 13 12 13 10 13 12 13 10

TAB 6 3 6 3 6 3 6 3 6 3 6 3 6 3 6 3

TAB 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

D.S. 1. time D.S. 2. time D.S. 2. time: Cym.

103

Db Bbm Gm7(b5) C

to Coda I to Coda II

it, this hab - it. It's call - ing me back to my  
- tion, dis - hon - or. It's call - ing me back to my  
doubt, to find out. It's call - ing me back to my

**TAB**

13 12 13 11 13 12 13 11

**Substitute w/Fill 1 (Elec. Gtrs. 1 & 5)**  
3rd time only

**Substitute w/Fill 2 (Elec. Gtr. 1)**  
2nd time only

P.M.

**TAB**

6 6 9 1 1 1 2 1 3 1 3 4 3 1 5 0 3

**TAB**

4 4 4 4 4 6 6 6 6 6 6 6 3 3

17

**Fill 1**

**Elec. Gtr. 1**

**Elec. Gtr. 1**

**Elec. Gtr. 5**

P.M. ....

**Elec. Gtrs. 1 & 5**

**TAB**

3 3 18 16 18 16 18 16 18 16 18 17 15 20 18 16 18 15 15 11 20 5 2

**Fill 2**

**Elec. Gtr. 1**

109

T  
A  
B

5 2



Elec. Gtr. 5 tacet

D5

Bb

D5

C5

F5

D5

home.

**Elec. Gtr. 1**

P.M.-----

P.M.-----4

PM-----

PM -----

P.M.

PM .....

PM \_\_\_\_\_

*Interlude:*

C5

F5

D

**Elec. Gtr. 2****Elec. Gtr. 3**

~~11~~

9

P.M. -----+

P.M.-----

P.M.

Cm

D

119 Cm

### Bridge:

122 D5

*I re-mem-ber the first time she came to me. She poured out her soul all night\_ and cried.*

(Pad)

125

*I re-mem-ber I was told there's a new love that's born*



128

for each one that has died. I nev - er

The musical score is written for a vocal soloist and piano accompaniment. The vocal part is in the treble clef with a key signature of two sharps (F# and C#). The piano accompaniment consists of three staves: the right hand in the treble clef and the left hand in the bass clef. The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The lyrics are written below the vocal line.

131

thought that I \_\_\_\_\_ could car - ry on \_\_\_\_\_ with this \_\_\_\_\_ lie. But

*D.S.  $\text{♯}$  al Coda I*

134

I can't re - sist my - self no mat - ter how hard I try.

The musical score is written for guitar and voice. It features a vocal line in treble clef with lyrics, a guitar line in treble clef with a capo on the first fret, and a bass line in bass clef. The key signature has one sharp (F#). The guitar line includes a triplet of eighth notes and various fret numbers (0, 7, 8, 11, 12) indicating fingerings. The bass line consists of a steady eighth-note pattern. The score is divided into four measures, with the final measure ending with a double bar line and a key signature change to two sharps (F# and C#).

**Coda I**  
138

D5

home.

Elec. Gtr. 1

T  
A  
B

Bell

Tambourine

*simile*

**Instrumental Section:**

**A** 7:29

142

D5

Elec. Sitar

T  
A  
B

146

1/2 1/2

Elec. Gtr. 6

Rhy. Fig. 2

hold ----

end Rhy. Fig. 2

T  
A  
B

(R) - Rim Shot



w/Rhy. Fig. 2 (Elec. Gtr. 6) 3 times

150

TAB

TAB

154

TAB

TAB

158

TAB

TAB

Elec. Gtr. 6 tacet

162

T  
A  
B

Elec. Gtr. 1  
Riff D

T  
A  
B

165

T  
A  
B

168

T  
A  
B



**B** 8:41

G5

170

Elec. Gtr. 1

Riff E

TAB

5 3 5 6 3 5 6 5 3 2 5 3 5 4 6 5 3 5 2 6

5 5 5 5 5 6 5 3 2 5 5 5 5 5 3 5 2 4

172

5 12

TAB

5 3 5 6 3 5 6 5 3 2 5 3 5 4 6 5 3 5 2 4

5 5 5 5 5 6 5 3 2 5 5 5 5 5 3 5 2 4

w/Riff E (Elec. Gtr. 1) 3 times

174

3

TAB

5 3 5 6 3 5 6 5 3 2 5 3 5 4 6 5 3 5 2 4

5 5 5 5 5 6 5 3 2 5 5 5 5 5 3 5 2 4

D5

177

Tambourine *simile*

180

Tambourine *simile*

183

Tambourine *gliss.*



C 9:21

G5

Elec. Gtr. 5

w/bar (dip w/grad. release)

186

189

192

A5

(8va)

loco

Musical notation for A5 (8va) and TAB. The staff shows a melodic line with various ornaments and a TAB line with fret numbers. The TAB line includes a measure with a circled 24 and a measure with a circled 24.

Elec. Gtr. 1

Musical notation for Elec. Gtr. 1 and TAB. The staff shows a melodic line with various ornaments and a TAB line with fret numbers.

Musical notation for Elec. Gtr. 1 and TAB. The staff shows a melodic line with various ornaments and a TAB line with fret numbers.

Musical notation for Elec. Gtr. 1 and TAB. The staff shows a melodic line with various ornaments and a TAB line with fret numbers. The word *simile* is written below the TAB line.

Musical notation for A.H. and TAB. The staff shows a melodic line with various ornaments and a TAB line with fret numbers. The word *simile* is written below the TAB line.

Musical notation for Elec. Gtr. 1 and TAB. The staff shows a melodic line with various ornaments and a TAB line with fret numbers.

Musical notation for Elec. Gtr. 1 and TAB. The staff shows a melodic line with various ornaments and a TAB line with fret numbers.

Musical notation for Elec. Gtr. 1 and TAB. The staff shows a melodic line with various ornaments and a TAB line with fret numbers.



198

TAB

TAB

TAB

TAB

TAB

200

TAB

TAB

TAB

TAB

TAB

Gm

202

TAB

TAB

TAB

TAB

TAB

Tambourine

204 A

TAB

12 12-12 10-10 12-12 11-11 14 14 12 12 15 15 14 14 13 13 12 12 15 14 15 14 17 0 17 18 17 15 17 18 17 15 14 15 14 12 15 14 12 11 12

Gm

TAB

12 10 17 15 14 18 16 15 20 18 17 20 18 15 18 15 18 20 18 15 18 17 (17) 15 17 15 17 15 15

208 Ab Fm

D.S.  $\text{SS}$  al Coda II

3. Her

TAB

10 11 10 8 11 8 9 8 8 11 10 8 13 15 13 11 15 11 13 11 13 12 15 11 16 18 16 15 18 15 16 15 16 15 18 16 15 18 20 18 16 18 20 18 16 20 18 16 20 18 16 19



Coda II D5

home.

Elec. Gtr. 1  
Riff A

f

TAB

0 0 12 13 0 10 12 0 12 13 0 10 12 0 0 12 13 0 10 12 0 12 13 0 10 12 0 0 12 13 0 10 12 0 12 13 0 10 12

TAB

5 6 5 3 5 0 5 6 5 3 5 3 3 5 6 5 3 5 0 5 6 5 3 5 5 6 5 3 5 0 5 6 5 3 5

TAB

0 0 7 8 0 5 7 0 7 8 0 3 3 5 3 0 0 12 13 0 10 12 0 12 13 0 10 12 0 0 12 13 0 10 12 0 12 13 0 10 12

TAB

5 6 5 3 5 3 5 6 3 1 1 3 1 3 3 5 6 5 3 5 0 5 6 5 3 5 5 6 5 3 5 0 5 6 5 3 5

Elec. Gtr. 1 tacet  
D

Elec. Gtr. 2

Elec. Gtr. 3

Riff B

TAB

11 12 10 11 10 10 12 10 11 12 11 7 11 12  
9 10 7 8 7 8 10 7 9 10 4 5 9 10

end Riff A

Elec. Gtr. 1

TAB

0 0 12 13 0 10 12 0 12 13 0 10 12 0 0 12 13 0 16 17 0 16 17 0 17 16

TAB

5 6 5 3 5 0 5 6 5 3 5 5 6 5 4 5 4 5 5 4 0 0 7 8 0 5 7 0 7 8 0 6 7

219 Cm

Handwritten musical notation for measures 219-221. The key signature is C minor (Cm). The score includes a grand staff with piano accompaniment and a guitar part with tablature. The piano part features a steady eighth-note bass line in the left hand and a more complex melody in the right hand with triplets and slurs. The guitar part has a similar bass line and a melody with triplets. The tablature for guitar shows fret numbers for both hands.

Handwritten musical notation for measures 219-221. The key signature is C minor (Cm). The score includes a grand staff with piano accompaniment and a guitar part with tablature. The piano part features a steady eighth-note bass line in the left hand and a more complex melody in the right hand with triplets and slurs. The guitar part has a similar bass line and a melody with triplets. The tablature for guitar shows fret numbers for both hands.

222 D

Handwritten musical notation for measures 222-224. The key signature is D major (D). The score includes a grand staff with piano accompaniment and a guitar part with tablature. The piano part continues with a steady eighth-note bass line and a melody with triplets. The guitar part also continues with a similar bass line and melody. The tablature for guitar shows fret numbers for both hands.

Handwritten musical notation for measures 222-224. The key signature is D major (D). The score includes a grand staff with piano accompaniment and a guitar part with tablature. The piano part continues with a steady eighth-note bass line and a melody with triplets. The guitar part also continues with a similar bass line and melody. The tablature for guitar shows fret numbers for both hands.



Outro:  
Faster ♩ = 120

225 Cm D

end Riff B Synth.

TAB

8 11 8 7 8 7 5 (5) 14 15 13 15 13 15 13 15 14 15 14 15 13 15 14 15 13 15 13 15 14 15 14 15 14 17 16

6 9 6 5 6 5 3 (3)

Elec. Gtr. 6

TAB

9 9 5 6 3 5 5 6 3 5 5 7 5 7 5 7 5

Bell

226

TAB

14 15 13 15 13 15 13 15 14 15 14 15 13 15 14 15 13 15 13 15 14 15 14 17 16 13 12 10

TAB

13 12 10

TAB

5 7 5 7 5 7 5 6 5 3

**\*Elec. Sitar & Elec. Gtr. 6**

230

T  
A  
B

**\*Elec. Sitar & Elec. Gtr. 6 play unison.**

T  
A  
B

(Perc.)

1, 2x  
3x

232

T  
A  
B

T  
A  
B

234

T  
A  
B

T  
A  
B

T  
A  
B



This musical score is for the piece "The Wind" by John Williams, from the soundtrack of the movie "The Untouchables". The score is written for guitar, bass, and bell. The guitar part is in the treble clef, the bass part is in the bass clef, and the bell part is in the alto clef. The key signature is one sharp (F#), and the time signature is 6/8. The score is divided into three systems, each containing a guitar staff, a bass staff, and a bell staff. The guitar staff includes a tablature (TAB) line with fret numbers. The bass staff includes a tablature (TAB) line with fret numbers. The bell staff includes a bell line with 'x' marks indicating the bell's position. The score is marked with a tempo of "Cm" (Crescendo) and a rehearsal mark "237".

241

D

Synth.

Elec. Gtr. 6

TAB

11 13 12 10 12 13 11 12 11 13 12 13 12 13 11 13 12 13 11 12 11 13 12 13 12 13 12 13 12 13 11 13

3 3 3

7 8 11 12 11 12 11 13 12 13 12 13 11 13

5 6 5 6 5 8 7 8 7 8 11 8

12 13 11 12 11 12 11 13 12 13 12 13 11 13

3 5 5 5 5 5 5

X X X X X X X X X X X X X X X X

245

Cm

\*Elec. Sitar & Elec. Gtr. 6

\*Elec. Sitar & Elec. Gtr. 6 play unison.

The musical score for "The Wind" by Peter Dinklage is presented in three systems. The first system includes a guitar part (treble clef, key of D major, 2/4 time), a bass part (bass clef, key of D major, 2/4 time), and a drum part (drum clef, key of D major, 2/4 time). The guitar part features a melodic line with a key signature change to D minor in the second measure of the first system. The bass part provides a steady accompaniment. The drum part consists of a simple rhythmic pattern. The second system continues the melodic development in the guitar and the rhythmic accompaniment in the bass and drums. The third system concludes the piece with a final melodic flourish in the guitar and a sustained rhythmic pattern in the bass and drums.

Scene Six: Home - 33 - 33



JOHN PETRUCCI, MIKE PORTNOY,  
JOHN MYUNG and DEREK SHERINIAN

N.C.

**7-string Gtr. 1** (w/E-bow, "wet" delay 8, reverb)

*\*Diamond noteheads and arc-slurs represent the formation of harmonic overtones resulting from feedback and E-bow.*

### Drum Overdub 1

E5

## 5-string Bass 1

*fdbk.*

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A musical score for the song 'The Rose Tree'. It features three staves: a vocal line on a single five-line staff, and a piano accompaniment consisting of two five-line staves. The vocal line is written in a treble clef and includes lyrics. The piano accompaniment is written in a grand staff (treble and bass clefs) and includes a continuous bass line with 'x' marks and chords. The score is divided into two measures by a double bar line.



19

TAB (7)

7-string Gtr. 2 (w/dist.)

TAB

Drums

ms



21

Organ Patch

vib. w/bar

TAB (7)

**Lead Patch**

*This notation indicates quickly pulling back on the joystick and then rising quickly to the original pitch in the rhythm shown.*

The musical score for 'Lead Patch' is written for guitar and includes a drum part. The guitar part is in E major (two sharps) and 4/4 time. The solo section, marked 'Lead Patch', consists of three measures. The first measure shows a pitch-bend effect where the note is pulled back and then returns to its original pitch. The notation includes a slur over the notes and a small 'p' below the staff. The second and third measures continue the melodic line. The drum part is shown at the bottom of the page, with a simple pattern of eighth and sixteenth notes.

The musical score for "The Wind" by The Beatles is presented in a multi-staff format. The top staff is for the piano, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The piano part includes a melodic line with triplets and a bass line with sustained notes. The middle section consists of two guitar staves, each labeled "TAB" (Tablature), showing fret numbers (5, 3, 5, 3, 5, 5, 3, 0, 6) and a melodic line with a 7th fret bend. The bottom staff is for the bass guitar, showing a melodic line with a 7th fret bend and a bass line with sustained notes. The score is divided into measures by vertical bar lines, and the overall structure is a 12-measure piece.

29

long dive w/ joystick

E5

slight P.M.

TAB

TAB



32 Bm7

slight P.M.

distortion/treble boost on.

TAB

12 10 12 0 10 12 0 10 12 0 10 12 15 12 10 12

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

12 10 12 0 10 12 0 10 12 0 10 12 15 12 10 12

The musical score is arranged in three systems. The first system features a guitar part with a treble clef, a key signature of one sharp (F#), and a 36-measure rest. The guitar part is marked with 'Em7' and 'fdbk. produced by wah'. The guitar tablature (TAB) is shown below the staff, with fret numbers 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 8

38

**B** Verse 1:  
E7

O - pen\_ your eyes\_ and turn off\_ your mind\_

P.M.

TAB

12

TAB

## Portnoy: (spoken)

step\_ right\_ up\_ folks!

step right\_ up, \_\_\_\_\_ folks, and you will\_ find \_\_\_\_\_ a

TAB

5 3 5 3 5 5 3 3 5 3 5 3 5 5 3 3 5 3 5 3 5 5 3 3

grow - ing\_ trend, \_\_\_\_\_ an ep - i - dem-ic spread with\_ Zen \_\_\_\_\_ and

TAB

5 3 5 3 5 5 3 3 5 3 5 3 5 5 3 3 5 3 5 3 5 5 3 3

hy - po - der - mics Yeah.

Bm7

slight P.M.

TAB

5 3 5 3 5 5 3 6 6 3 0 0 0 0 0 0 0 0 0 0 12 10 12 0 10 12 0 10 12 0 10 12 15 12 10 12

Bass uses dist./treble boost as before.



[illegible]

52

find all you need with your eyes.

slight P.M.

TAB

0 10 12 0 10 12 0 10 12 0 10 12 16 12 10 12

7 7 7 7 7 7 7 7 7 7 7 7

0 0 0 0 7 4 5 7 5 3

0 0 0 0 7 0 0 7 7 5 7 7

1:39 Chorus:

Upper voice is doubled w/megaphone to create a distorted effect  
 Lower voice is spoken by Portnoy

C

F7(#9)

E7

Big ma - chines take care of you un -

Lead Patch

Gtr. 1

Gtr. 2

til you kill your - self and then the sales go through the roof.



Cal - cu - lat - ed. For - mu - lat - ed. Feed my head with sim - ple thoughts. and

58

||

let me breathe in - stead of be - ing taught. All bot - tled up and tear - ing at

62

62

the seams\_ I'm bored, just let me breathe.

long dive w/joystick

Organ Patch

Em7 E5 Eb5 D5

TAB

5 3 5 3 5 5 3 0 6 7 6 5 (5) 7 6 5 (5)

6

6

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, piano, and drums. The score is written in G major (one sharp) and 4/4 time. The guitar part includes a key signature change from G major to E minor (three flats) at measure 64, indicated by the chord symbols B5, Bb5, A5, and Em7. The piano part features a melodic line in the right hand and a bass line in the left hand. The drums part includes a steady bass drum pattern and a snare drum pattern. The score is divided into measures 64, 65, and 66. The guitar part includes a key signature change from G major to E minor (three flats) at measure 64, indicated by the chord symbols B5, Bb5, A5, and Em7. The piano part features a melodic line in the right hand and a bass line in the left hand. The drums part includes a steady bass drum pattern and a snare drum pattern. The score is divided into measures 64, 65, and 66. The guitar part includes a key signature change from G major to E minor (three flats) at measure 64, indicated by the chord symbols B5, Bb5, A5, and Em7. The piano part features a melodic line in the right hand and a bass line in the left hand. The drums part includes a steady bass drum pattern and a snare drum pattern. The score is divided into measures 64, 65, and 66.



2:00

**D** Verse 2:

Em7

57  
dai - ly\_ dose\_ of eMp - Ty\_ V\_ will flush your mind\_ right down the drain\_

(8va)

8va

P.M.

TAB  
5 3 5 3 5 5 3 3 5 3 5 3 5 5 3 3 5 3 5 3 5 5 3 3

TAB  
5 3 5 3 5 5 3 3 5 3 5 3 5 5 3 3 5 3 5 3 5 5 3 3

TAB



70  
Shan - non\_ Hoon\_ and Kurt Co - bain\_

(8va)

8va

8va

TAB  
5 3 5 3 5 5 3 3 5 3 5 3 5 5 3 3 5 3 5 3 5 5 3 3

TAB  
5 3 5 3 5 5 3 3 5 3 5 3 5 5 3 3 5 3 5 3 5 5 3 3

TAB

76

B5 Bb5

Yeah.

slight P.M.

TAB

12 10 12 0 10 12 0 10 12 0 10 12 15 12 10 12 0 0 0 0 0 0 0 0 0 0 0 0 0 12 10 12 0 10 12 0 10 12 0 9 7 8 6

TAB

12 10 12 0 10 12 0 10 12 0 10 12 15 12 10 12 0 0 0 0 0 0 0 0 0 0 0 0 0 12 10 12 0 10 12 0 10 12 0 7 6



79 A7

Just close your mind you can find all you need with your

slight P.M.

TAB

7 7 7 7 7 7 7 7 7 7 7 7 0 10 12 0 10 12 0 10 12 0 10 12 10 12



eyes.

F7(#9)

Gtr. 2

slight P.M.

TAB

7 7 7 7 7 7 7 7 7 7 7 7 0 10 12 0 10 12 0 10 12 0 0

**E** Chorus:  
vocals split as before

E7

83

Big ma - chines take care of you — un - til you kill your - self — and then the

Lead Patch

Gtr. 1

5 9 5 9 7 5 9 5 7 5 9 5

85

sales go through the roof. Cal - cu - lat - ed. Form - mu - lat - ed.

5 9 5 9 7 5 9 5 7 5 9 5



87

Feed my head with sim - ple thoughts\_ and let me breathe in - stead of be - ing taught.

TAB

5 3 5 3 7 7 5 7 5 3 5 3 5 3 7 7 5 7 5 3

Em7

88

All bot - tled up and tear-ing at the seams\_ I'm bored, just let me brea -

long dive w/joystick

TAB

5 3 5 3 7 7 5 7 5 3 5 3 5 3 5 3 5 3 0 0

**F** Bm

Just Let Me Breathe - 31 - 16



97

ture, who a. Man - u - fac - tured an -

P.M. P.M. P.M. harm. semi-A.H. very wide vib. A.H. A.H.

TAB

TAB

TAB

TAB

TAB

101

ger, ah. Let's not for - get my leg - a - cy.

Em

very wide vib. very wide vib.

P.M. P.M. P.M. harm. very wide vib.

TAB

TAB

TAB

TAB

TAB



Lead Patch  
8va

All my he - roes have failed me.

joystick

very wide vib.

very wide vib.

P.M. P.M. P.M. harm.

TAB

Now they're dead and bur ied yeah.

P.M. P.M. P.M. harm.

TAB

3:21

Instrumental Break:

C#m7

P.M.

TAB

TAB



113

TAB

TAB

115 *E7 Solo*

TAB

TAB

117

P.M.

8va

TAB

TAB

Just Let Me Breathe - 31 - 20



123

Gtr. 1

\* \*\*

T  
A  
B

5 0 3 5 0 5 0 3 5 0 5 0 1 3 1 0

14 2 12 14 2 14 2 12 14 2 14 2 12 14 2 14

5 0 3 5 0 5 0 3 5 0 5 0 1 3 1 0

14 9 12 14 9 14 9 12 14 9 14 9 12 14 9 12

5 0 3 5 0 5 0 3 5 0 5 0 1 3 1 0

\*All notes are hammer-ons and pull-offs for the next four bars.  
 \*\*Use pick-hand index finger as a capo behind fret hand to play all "2" next four bars.

125

T  
A  
B

14 2 12 14 2 14 2 12 14 2 14 2 12 14 2 15

2 14 2 12 14 2 14 2 12 14 2 14 2 12 14 2

14 2 12 14 2 14 2 12 14 2 14 2

0 10 6 7

14 9 12 14 9 14 9 12 14 9 14 9 12 14 9 15

9 14 9 12 14 9 14 9 12 14 9 14 9 12 14 9

14 9 12 14 9 14 9 12 14 9 12 9 10 12 10 9

*\*John Petrucci recorded this section using a series of quick punch-ins. (separate takes for each sequence of notes) The smaller notes and tab numbers represent what he plays live while playing the whole passage in unison with the keyboard. The smaller notes were not played on the album version.*

Just Let Me Breathe - 31 - 22



A7

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

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978

979

980

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982

983

984

985

986

987

988

989

990

991

992

993

994

995

996

997

998

999

1000

136 E7

Organ Patch

TAB 13

8va  $\frac{1}{2}$

w/bar fdbk.  $\frac{1}{2}$

TAB 6 (6) 7 9

TAB 0 7 7 7 7 7 7 7 7 7 7 7

\*Depress bar before hammering-on.

139

8va

fdbk.

TAB (9) 2 (2)

TAB 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7



141

8

*fdbk.*

T  
A  
B

7

5 7 5 (5)

6

143

T  
A  
B

6

6

145

*w/bar*  $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$  *fdbk.*

T  
A  
B

7 12 (12) (12) 14

ms

8va

*fdbk.*

TAB 14

P.M.

TAB

TAB

150

Just close your mind you can find all you need with your

(8va)

TAB

TAB

TAB



4:02

**H** *Chorus:*

E7

152

eyes. The big machines will take care of you until the

Lead Patch

8va

(8va)

w/joystick

8va

Organ Patch

harm.

harm.

TAB

TAB

TAB

155

fash - ion fades and the checks go through. My bank - roll's red and my

(8va)

TAB

TAB

TAB

158

face is blue and still they turn their backs on me for

(8va)

TAB

5 3 5 3 7 5 7 5 3 5 3 5 3 7 5 3

159

some - one new. Feed my head with

(8va)

8va

TAB

5 3 5 3 5 5 3 0 6 5 3 5 3 7 5 3



162

some real thoughts and let me think in - stead of

(8va)

TAB

5 3 5 3 7 7 5 5 3 5 3 7 7 5 5 3

TAB

TAB

TAB

5 3 5 3 7 7 5 5 3 5 3 7 7 5 5 3

5 3 5 3 7 7 5 5 3 5 3 7 7 5 5 3

164

be - ing taught. I'll say things you

F7(#9) E7

(8va)

Gtr. 2 Gtr. 1

TAB

5 3 5 3 5 9 8 7 6 5 3 7 7 5 7 5 3

5 3 5 3 5 3 7 7 5 7 5 3

5 3 5 3 5 3 7 7 5 7 5 3

5 3 5 3 5 3 7 7 5 7 5 3

166

won't be - lieve just stand back

(8va)

TAB

TAB

TAB

TAB

TAB

TAB

5:12

I *Outro:*  
Bm

168

just let me breathe.

(8va)

P.M.

TAB

TAB

TAB

TAB

TAB

TAB





# PERUVIAN SKIES

Words by  
JOHN PETRUCCI

Music by  
JOHN PETRUCCI, MIKE PORTNOY,  
JOHN MYUNG and DEREK SHERINIAN

$\text{♩} = 56$

Em

F

Em

Vocal

Keybd.

Gtr. 1

Gtr. 1

Two Gtrs.-clean electric with phaser and delay doubled by acoustic

Gtr. 2

6-string Fretless Bass

Bass

Drums

F

Em

F

Keyboard Lead (w/delay)

heavy vib. while diving using pitch wheel or joystick

use joystick to pre-bend E from a perfect 4th down: only the E is played

w/volume pedal

12-string Acous. Gtr.



Em

F

*This measure is one A that first bent up a quarter step and then a half step before returning to the original note.*

12-string out

0:35

Em

G

D/F#

Em

G

D/F#

There,

there it is\_\_

I swear he's gon-na mur-der that poor\_\_

hold-----

Em

G

D/F#

Em

G

D/F#

kid.

Wait,

I hear it a - gain.

Elec. Gtr. 1 (w/dist &amp; delay)

w/slide

Elec. Gtr. 2 (w/dist &amp; delay)

divisi

\*slides apply to both Gtrs.

15ma

hold  
harm.

\*played slightly flat

Em

G

D/F#

Don't turn on the lights\_ un - til\_ we hear the way\_ it ends\_



1:09

Am Em G

Un - der Pe - ru - vi - an\_ skies, Van - es - sa re - gret - fu - ly\_

Synth. Strings

Am Em G

12-string Acous. Gtr.

Gtr. 2 Elec. Gtr. 1 (w/dist & phaser)

delay repeats

T (10/13) A (10/13) B

Elec. Gtr. 3 (clean-tone)

w/phaser

T A B

Elec. Gtr. 4 (clean-tone)

T A B

T A B

10 (10) 5 12 10 12 (12) 3 15

The musical score is arranged in a multi-stem format. The vocal line is in treble clef with lyrics. The synth strings are in treble clef. The 12-string acoustic guitar is in treble clef with a fretboard diagram. The four electric guitar parts are in treble and bass clefs, with various effects and techniques indicated. The bass line is in bass clef. The fretboard diagrams show specific fret positions for the acoustic and electric guitars.

[illegible]



G F Am

mid - night hy - ster - i - a's... no big sur - prise... Bat - tered and bruised...

Cont. in notation

\*Elec. Gtr. 4 (w/chorus) & 12-string Acous. Gtr.

Elec. Gtr. 1 (w/dist.)

swell chords w/volume pedal next 4 bars

\*Two gtrs. arr. for one.

Cmaj7/G F#m7(b5) F

al - ways con - fus - ing... the love... that she's los - ing for hate... poor Van -

Peruvian Skies - 25 - 6

Em F

es - sa. Poor, poor Van - es -

Mellotron

Elec. Gtrs. 1 & 2

TAB

TAB

TAB

Em F

- sa.

TAB

TAB

TAB



2:05

Em G D/F#

Hey, I hope you know\_ I'm

harm. ....

TAB

TAB

TAB

TAB

TAB

TAB

Em G D/F# Em G D/F#

tak - ing all\_ this with\_ me when\_ I\_ go. ....

Elec. Gtr. 3 (w/dist.)

w/slide

TAB

TAB

TAB

TAB

TAB

TAB

Em G D/F#

Shame\_\_\_\_\_ you're not to blame.\_\_\_\_\_

TAB

TAB

TAB

TAB

TAB

TAB

Em G D/F#

I'm the mon - ster you\_\_\_\_\_ cre - at - ed in\_\_\_ your dad-dy's\_ name.\_

hold.....

TAB

TAB

TAB

TAB

TAB

TAB



2:40

Am Em G

Un - der Pe - ru - vi - an\_ skies, Van - es - sa re - gret - ful - ly\_

Am Em G

12-string Acous. Gtr.

Elec. Gtr. (w/dist. & phaser)

delay repeats

TAB 13 (13)

Elec. Gtr. (clean-tone w/phaser)

TAB 3 5 3 0 2 4 2 0

Elec. Gtr. (clean-tone w/chorus)

TAB 0 2 4 0 4 1 0 0 0 0 0 3 4 3 5

TAB 5 0 3

D Am Em  
 waits. The sto - ry un - folds in her eyes where  
 D Am Em  
 harm. rake slight P.M.  
 TAB



G

F

mid - night hy - ster - i - a's no big sur - prise.

Cont. in notation

TAB

TAB

TAB

Am

Cmaj7/G

F#7

Bat - tered and bruised, al - ways con - fus - ing the love that she's los - ing for hate.

Elec. Gtrs. 1 & 3

Elec. Gtr. 4

swell chords w/volume pedal next 4 bars

TAB

TAB

TAB

3:16

♩ = ♩

♩ = 75

F5

12-string Acous. Gtr.

6-string fretted Bass

♩ = 84

Em

Am

Em



F5 Bb5 Em

Ter - ror by night,

hold hold hold

TAB

TAB

TAB

TAB

TAB

TAB

Am Em

li - ar by day. Tell - ing her se - cret won't

semi-A.H. hold

TAB

TAB

TAB

TAB

TAB

TAB

3:45

F5

Bb5

Dm

take them a - way.

8va

Elec. Gtr. (w/dist)

w/wah

semi-A.H.

hold

hold

Am

C

(8va)



The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for guitar, piano, and drums. The guitar part is written in standard notation with a key signature of one flat (Bb) and a 4/4 time signature. The piano part is written in standard notation with a key signature of one flat (Bb) and a 4/4 time signature. The drum part is written in standard notation with a key signature of one flat (Bb) and a 4/4 time signature. The score is divided into two systems, each containing a guitar staff, a piano staff, and a drum staff. The guitar staff includes a tablature (TAB) line below the standard notation. The piano staff includes a chordal accompaniment. The drum staff includes a drum kit notation. The score is for the instrumental introduction of the song, starting with a guitar solo in the first system and a piano introduction in the second system.

The musical score for "The Sound of Silence" is presented in a multi-staff format. The top staff is for the guitar, with a key signature of one flat (Bb) and a 12/8 time signature. The guitar part includes a melodic line with a wavy line indicating a wah pedal effect, and a bass line with a wavy line indicating a wah pedal effect. The piano part is in the middle staff, featuring a melodic line with a wavy line indicating a wah pedal effect, and a bass line with a wavy line indicating a wah pedal effect. The vocal part is in the bottom staff, with a melodic line and a bass line. The score includes a key signature change from Bb to C major and a time signature change from 12/8 to 4/4. The guitar part includes a wavy line indicating a wah pedal effect, and the piano part includes a wavy line indicating a wah pedal effect. The vocal part includes a melodic line and a bass line. The score includes a key signature change from Bb to C major and a time signature change from 12/8 to 4/4.

*execute slides from above while pressing wah pedal to full treble to achieve the effect heard on the recording*

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, piano, and drums. The score is divided into three systems, each corresponding to a different chord: Bb, Dm, and C.

**System 1 (Bb):** The guitar part features a melodic line in the upper register, with a (8va) marking indicating an octave shift. The piano part has a complex, arpeggiated texture. The drum part is a simple, steady rhythm.

**System 2 (Dm):** The guitar part continues with a similar melodic line, but with a different harmonic structure. The piano part has a more complex, arpeggiated texture. The drum part is a simple, steady rhythm.

**System 3 (C):** The guitar part continues with a similar melodic line, but with a different harmonic structure. The piano part has a more complex, arpeggiated texture. The drum part is a simple, steady rhythm.

The score includes various musical notations, such as treble and bass clefs, time signatures, and dynamic markings. It also includes a guitar tablature section at the bottom, which provides fret numbers for the guitar player.

[illegible]



4:19 J = 126

Em

F

First system of musical notation, measures 1-4. Includes guitar staves with chords (Em, F), a vocal line with a wavy line and "(8va)" marking, and a bass line with a wavy line and "(20)" marking. The guitar part features a melodic line with "P.M." markings and a corresponding TAB line.

Second system of musical notation, measures 5-8. Continues the guitar, vocal, and bass parts. The guitar part includes "P.M." markings and a TAB line. The bass line features a wavy line and "(20)" marking.

Third system of musical notation, measures 9-12. Includes guitar staves with chords (E5, Bb5, Em, F5), a vocal line with a wavy line and "P.M." markings, and a bass line with a wavy line and "P.M." markings. The guitar part features a melodic line with "P.M." markings and a corresponding TAB line.

## E5 Lead Patch

[illegible]



Chord progression: E5, N.C., E5, Bb(b5)

First system:

- Staff 1: Treble clef, key of D major. Notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361, C362, D362, E362, F#362, G362, A362, B362, C363, D363, E363, F#363, G363, A363, B363, C364, D364, E364, F#364, G364, A364, B364

Em

15mb

8vb

mf  $\rightarrow$  f

Un - der Pe - ru - vi - an skies, Van -

Am

Em

Organ Patch

8va

Un - der Pe - ru - vi - an skies, Van -

Un - der Pe - ru - vi - an skies, Van -





Peruvian Skies - 25 - 23  
0547E





Em

The first system of guitar notation consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a guitar tablature (TAB) with six lines. The third staff is a bass clef. The fourth staff is a guitar tablature (TAB) with six lines. The fifth staff is a drum set notation with a single line. The first two measures of the system are marked with a wavy line and the text "P.M. .... 4".

F

Em

The second system of guitar notation consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a guitar tablature (TAB) with six lines. The third staff is a bass clef. The fourth staff is a guitar tablature (TAB) with six lines. The fifth staff is a drum set notation with a single line. The first two measures of the system are marked with a wavy line and the text "P.M. .... 4".

F

E5

The third system of guitar notation consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a guitar tablature (TAB) with six lines. The third staff is a bass clef. The fourth staff is a guitar tablature (TAB) with six lines. The fifth staff is a drum set notation with a single line. The first two measures of the system are marked with a wavy line and the text "P.M. .... 4".



# PULL ME UNDER

Words by  
KEVIN MOORE

Music by  
JOHN PETRUCCI, MIKE PORTNOY,  
JOHN MYUNG, JAMES LABRIE and KEVIN MOORE

Moderate rock ♩ = 102

Intro:

Keybd. *Em* *Em9* *Em6*

\*Keybd. enter 2nd time.

Gtrs. 1 & 2

*hold* *w/bar* *hold* *w/bar* *hold* *w/bar*

Drums

\*\*Drums tacet 1st of meas.

*C/E* *D6(3)* *Em* *Em9*

*hold* *hold* *w/bar* *w/bar*

*Em6* *C/E* *F#11* *Em* *8va*

*hold* *w/bar* *hold*

[illegible][illegible]



The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for guitar, piano, and drums. The guitar part is written in treble clef with a key signature of one sharp (F#). It includes a solo section starting at measure 19, marked with a wavy line and the instruction "w/bar". The piano part is written in treble clef and includes a solo section starting at measure 19, marked with a wavy line and the instruction "w/bar". The drums part is written in bass clef and includes a solo section starting at measure 19, marked with a wavy line and the instruction "w/bar". The score is divided into two systems, each containing a guitar staff, a piano staff, and a drum staff. The first system is marked with a "1." and the second system is marked with a "2.". The guitar and piano parts are written in treble clef, while the drum part is written in bass clef. The guitar and piano parts include a solo section starting at measure 19, marked with a wavy line and the instruction "w/bar". The drum part includes a solo section starting at measure 19, marked with a wavy line and the instruction "w/bar". The score is written in a standard musical notation style, with notes, rests, and other musical symbols. The guitar and piano parts are written in treble clef, while the drum part is written in bass clef. The guitar and piano parts include a solo section starting at measure 19, marked with a wavy line and the instruction "w/bar". The drum part includes a solo section starting at measure 19, marked with a wavy line and the instruction "w/bar".

2.

C/E F(#11) E5 A5 G5 E5 F#5 G5 E5

21

hold..... P.M. .... P.M. .... P.M. .... P.M. ....

TAB

TAB

TAB

2x

2x

1. 2.

C#5 G5 E5 B5 C5 D5 B5 C5 F5

P.M. P.M. P.M. P.M.

TAB

0 0 0 4 5 2 2 2 2 0 0 0 2 3 0 0 5 0 0 0 2 3 0 0 1

0 0 0 4 3 0 0 0 0 0 0 0 2 3 5 0 0 2 3 1

3 3 3 3

A5 G5 E5 F#5 G5 E5

P.M.

TAB

0 0 0 7 5 2 2 0 0 0 4 5 2 2 0 0 0

0 0 0 5 3 0 0 0 0 0 0 2 3 0 0 0 0

2x 2x 2x

1.

C#5 G5 E5 B5 C5 D5

P.M.

TAB

0 0 0 4 5 2 2 0 0 0 4 5 2 2 0 0 0

0 0 0 4 3 0 0 0 0 0 0 2 3 5 0 0 0

2x 2x



2.

B5      C5                  F5                                  E5

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, piano, and drums. The score is written in G major (one sharp) and 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The guitar part is written in standard notation, featuring a complex, repetitive chordal pattern in the first staff. The piano part is written in standard notation, featuring a melodic line in the second staff. The drum part is written in standard notation, featuring a steady, repetitive pattern in the third staff. The score includes a guitar tablature (TAB) section, which is written in a simplified notation system using numbers 0-5 to represent frets. The tablature is written on a six-line staff, with the first line representing the high E string and the sixth line representing the low E string. The score is divided into measures by vertical bar lines. The first measure of the guitar part is marked with a "P.M." (Piano) instruction. The score ends with a double bar line.

*Verse 1:*

Em(9)

Em9(#5)

Lost in the sky,

34

Em(9)

Em9(#5)

Lost in the sky,

(P.M.)

TAB

2 2 2 2 2 2 2 2 11 11 11 11 11 11 12 12 12 12 12 12 12 12

0 0 0 0 0 0 0 0 7 7 7 7 7 7 9 9 9 9 9 9 9 9

0 0

Esus

C5/E

C(b5)/E

E(9)

clouds\_ roll by\_ and I roll with them.

Ar-rows\_\_\_\_\_ fly,\_\_\_\_\_

clouds\_ roll by\_ and I roll with them. Ar-rows\_ fly,\_

P.M. -4 P.M. -4 P.M. -4 P.M. -4 P.M. -4 P.M. -4 P.M. -4 P.M. -4

T 10 10 10 10 10 10 13 13 13 13 13 13 11 11 11 11 11 11  
 A 9 9 9 9 9 9 12 12 12 12 11 11 9 9 9 9 9 9  
 B 9 9 9 9 9 9 10 10 10 10 10 10 7 7 7 7 7 7

C(+11)/E      Esus      C5/E      F(9)/E      F(b5)/E

seas\_ in - crease\_ and then fall\_ a - gain.

P.M. ... P.M. ... P.M. ... P.M. ... P.M. ... P.M. ... P.M. ... P.M. ... P.M. ... P.M. ... P.M. ... P.M. ...

T 12 12 12 12 10 10 10 10 10 10 13 13 13 13 12 12 10 10  
 A 10 10 10 10 9 9 9 9 9 9 12 12 12 12 10 10 9 9  
 B 9 9 9 9 9 9 9 9 9 9 10 10 10 10 8 8 8 8

## Pre-chorus:

Em      Gsus      Gsus

This\_ world\_ is spin - ning a - round\_ me. This\_ world\_ is

Gtr. 1

hold\_ hold\_ hold\_

Gtr. 3

T 2 5 4 5 5 3 4 5 5 4 5 4 6 6 5 4 5 4 6  
 A 5 5 3 3 6 6 5 5 4 5 4 6 6 5 4 5 4 6  
 B 6 6 5 5 4 4 3 3 2 2 1 1 2 2 3 3 4 4





52 D5/A A/C# C5

TAB

7 5 8 7 5 8 7 5 8 5 5 12 10 12 12 10 12 12 10 12 10 9 8 5 7 5 5 7 8 8 7 5 5 8 7

55 E5 F#5 C#(b5)

TAB

5 4 7 5 7 4 7 5 4 7 5 4 7 5 8 7 5 8 7 5 8 5 5 12 10 12 12 10 12 12 10 12 10 9 12 10 9



*Verse 2:*

Gtr. 4 tacet  
Em

Em6

C/E

**Pull Me Under - 26 - 9**  
**05138**

63

E5 Em Em6

sev-en lives\_ for one and then my on - ly fa-thers son. As sure as I\_ did ev-er love\_ him I am

TAB

0 0 2 0 3 0 0 6 0 5 0 0 3 0 1 0 0 0 2 0 3 0 0 6 0 5 0 0 3 0 1 0 0 0 2 0 3 0 0 6 0 5 0 0 3 0 1 0

66

C/E Em C/E

not a - fraid... This\_ world\_ is spin-ning a - round\_ me. The

Pre-chorus:

PM..... PM..... PM..... PM..... PM.....

TAB

0 2 3 2 0 3 2 0 5 4 2 5 4 2 3 1 0 2 3 5 2 3 2 3 2 5 2 3 5 2 5 3 2 0 3 5 7 3 5 3 5 3 7 3 5 7 3 7 5 3

69

A/C# G B Em

whole\_ world\_ keeps spin - ning a - round\_ me and all life\_ is

PM..... PM.....

TAB

0 5 7 9 5 7 5 7 5 9 5 7 9 5 9 7 5 0 7 8 10 7 10 7 0 0 8 10 12 9 12 9 12 9 10 0 10 12 14 10 12 10 12 10 10 12 14 10 14 12 10





Chorus:

C5 B5 A5 Gsus2 Csus2 B5

Gtrs. 1 & 2 A5

Pull me un - der.

(8va)

Gtr. 3

TAB

5 4 10 9 8 7 5 9 9 7 9 9 (9)

3 3 2 0 3 2 2 0 2 0 2 5 5 5 5 5 5 5 5 5 5 5

3 3 3 3

80

Pull me un - der. Pull me un - der I'm not a - fraid.

A5/E F5 G5

TAB

4 1 0 4 5

10 9 7 8 7 6 5 4 3 2 1



A5 G/B C5 D5 E5 F5

83

All that I feel is hon - or and spite. All I can do is to set

TAB

TAB

86

Bbsus2 D5 E5

Verse 3:  
E5

Play 4 times

it right. Dust fills my eyes

P.M.

TAB

TAB

4x

Clouds roll by\_\_\_ and I roll with them.

C D5/A

PM.....

88 89 90 91

Cen - tur - ies cry. Oth - ers fly\_\_\_ and I fall

E5

92 93 94 95



## Pre-chorus:

C

F5

Em

Gsus

95

a - gain. This world is spin - ning in - side me. The

Gtr. 1

PM. PM.

hold hold

TAB

Gtr. 3

TAB

TAB

G#sus

G5

B

Em(9)

96

whole world is spin - ning a - round me. Ev - er - y day says

hold hold hold

TAB

TAB

TAB

[illegible]

*Interlude:*

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a guitar and bass arrangement. The score is written for two guitars (Gtr. 3 and Gtr. 4) and a bass (B.). The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into three measures, each with a specific chord indicated above the staff: E5, F#5, and C#(b5). The guitar parts are written in treble clef, and the bass part is written in bass clef. The guitar parts feature a mix of eighth and sixteenth notes, while the bass part is primarily composed of eighth notes. The score includes a variety of musical notations, including accidentals, ties, and dynamic markings. The guitar parts are labeled "Gtr. 3" and "Gtr. 4", and the bass part is labeled "B.". The score is a full page of music, with a total of 104 measures.



C5

E5

F5

107

8va

TAB

15 13 14 12 12 14 15 12 13 12 13 24 12 12 13 15 13 12 14

5 5 5 5 5 5 5 5 0 1 2 3 2 5 4 2 0 0 0 0 0 0 0 0 0 0 0 0 1

3 3 3 3 3 3 3 3 2 3 5 2 2 3 5 4 0 0 0 0 0 0 0 0 0 0 1

B5

C5

B5

A5

Gsus2

109

8va

TAB

17 15 14 15 17 14 16 17 19 17 16 17 19 18 17 18 19 17 18 19

1 1 1 1 1 1 1 1 1 1 1 2 3 3 2 0 3

Csus2

B5

## Chorus:

Gtrs. 1 &amp; 2 A5

111

Pull me un - der. Pull me un - der.

TAB

9 9 7 9 7 9 (9) 3 5 4 1

3

114

Pull me un - der; I'm not a - fraid. Liv - ing my life — too

A5/E F5 G5 A5 G/B C5

TAB

4 5 10 9 7 6 5 3 6 7 5 5 3 5 2 3

1 1 1 1 3 3 3 2 3

3



117

much in the sun. On - ly un - til your will is done.

D5 E5 F5 Bb5

P.M. ....

### Keyboard Solo:

Gtr. 3

Em Em9 Em6 C/E D6(3)

Gtrs. 1 & 2

hold w/bar hold w/bar hold w/bar hold

Em Em9 Em6 C/E F(11)

8va

hold

[illegible]

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, bass, and drums. The score is written in G major (one sharp) and 4/4 time. The guitar part includes a melody line with a key signature change to C major (C/E) and a section marked "Em 8va" (E minor, octave 8va). The bass part features a steady eighth-note accompaniment. The drum part includes a bass drum pattern and a snare drum pattern. The score is divided into three measures, each containing a guitar staff, a bass staff, and a drum staff. The guitar staff also includes a "TAB" (Tape) section with fret numbers. The bass staff includes a "TAB" section with fret numbers. The drum staff includes a "TAB" section with drum notation.

**Guitar Solo:**

Em6 (C/E) F5 E5

Gtr. 1 7 Gtr. 4

(8va) ..... 15va .....

TAB

0 0 0 12 12 12 12 9 9 9 9 11 11 11 11 11 11 11 10 10 10 10 0 0 0 12 12 12 12 12 12 12 12 12 12 7 (7) 5 4

0 0 1 1 1 1 1 1 1 0 0 0 0 0 0 0 0 0

3 + o + o 3



137

C5 C#sus2 G5 B5

140

E5 C5 C#sus2

143

G5 B5 C Am

Gtr. 1

8va

1/2

w/bar

loco

w/bar

TAB

7 (7) 5 5 9 (9) 9 10 9 7 10 8 7 9 7 6 9 7 5 9

3 3 3 3 3 3 3 3 4 4 4 4 4 4 4 4 3 3 3 3 3 3 2 2 2 2 2 2

14 (14) 12 12 14 (14) 12 13 16 12 16 12 12 16 12 16 12 12 17 12 17 12 12 16 12 16 12 12

0 0 0 0 7 0 0 0 0 0 3 3 3 3 3 3 9 9 3 3 3 4 4 4 4 4 4 4 4 4 4 4

14 15 14 12 15 13 12 10 12 13 12 10 12 11 9 8 9 11 9 8 10 9 7 5 7 9 7 5 9 7 6 7

3 5 7 0 3 2 0

3 3 3 3 3 3 2 2 2 2 2 2 3 5 4 5 3 2

## A5





160

Liv-ing my life too much in the sun... On-ly un - til your will is done.

8va

Gtr. 4

w/bar

Gtr. 1

Gtr. 5 (w/dist.)

*Outro:*

D5    E5

1x tacet. -----

D5      E5

D5 E5

[illegible]



D5 E5

(1x tacet)

D5 E5

P.M.

E5 F5 E5

F5 C(b5) E5

P.M.

P.M.

*With background vocal*

D5 E5

P.M.

173

D5 F5 E5 F5 F#5 E5 F#(b5)

P.M. .... 4

P.M. .... 4

TAB

0 0 2 3 2 2 2 0 0 10 10 8

0 0 2 3 2 2 2 0 0 11 10 9

TAB

0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0

3

3

175

G5 D5 E5 D5 C5 E5

P.M. .... 4

TAB

0 0 4 5 5 0 3 2 5 0 1 2 9 1

0 0 4 5 5 0 3 2 5 0 0 0 0 0

0 0 2 3 2 2

0 0 2 3 2 2

TAB

0 0 0 10 10 3 1

5 7 0 0 0 0 0 0 0 7

0 0 0 0 0 0

3

3



# UNDER A GLASS MOON

163

Words by  
JOHN PETRUCCIMusic by  
JOHN PETRUCCI, MIKE PORTNOY,  
JOHN MYUNG, JAMES LABRIE and KEVIN MOOREModerately fast  $\text{♩} = 144$ 

Intro:

N.C.

Keybd.

Elec. Gtr. 1 (w/dist.)

Gtr.

Bass

Drums

D5/A

L.H.

w/bar

1.  
F#52.  
F#5

w/bar

w/bar

w/bar

w/bar

F#5

E/F#

Synth.

**Elec. Gtr. 1 (divisi)** *w/bar*

**TAB**

Elec. Gtr. 4

Elec. Gtr. 3

**Elec. Gtr. 4**

**Elec. Gtr. 3** *w/bar*

**TAB**

**TAB**

D/F#

**Elec. Gtr. 1 (divisi)** *w/bar*

**TAB**

**Elec. Gtr. 4**

**Elec. Gtr. 3** *w/bar*

**TAB**

**TAB**



F#5

E/F#

19

**Elec. Gtr. 2**  
8va

**Elec. Gtr. 1**  
w/bar

**Elec. Gtr. 3**  
8va

**Elec. Gtr. 4**  
w/bar

T	19	21	21/23	19	19
A	6	11	11/13	13/9	4
B	4	9	9/11	11/7	2

20

21

22

23

24

25

26

27

28

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31

32

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34

35

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80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

D/F#

F#sus

F#

23

(8va)

**Elec. Gtr. 2**  
w/bar

**Elec. Gtr. 3**  
w/bar

**Elec. Gtr. 4**  
w/bar

**Elec. Gtr. 2** tacet

**Elec. Gtrs. 3 & 4** tacet

T	22	21	19	19	17	11/18	11/18
A	7	6	4	3	13	11/18	11/18
B	5	4	2	1	0	0	0

24

25

26

27

28

29

30

31

32

33

34

35

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37

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85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100







## Verse 1:

Chords: F#5, E5 F#5, E5 F#5, E5 F#5, E5 F#5 E5, F#5, E5 F#5, E5 F#5

Lyrics: Tell me, re -  
Al - ways be -

(P.M.)

8vb

P.M.

TAB

Chords: E5 F#5, E5 F#5, E5 F#5, E5, 1. F#5 E5 F#5 E5 F#5 E5

Lyrics: mind side me, me, chase the wa - ter rac - ing from the sky.  
taste the mem - 'ries run - ning from

(8vb)

(P.M.)

TAB

2. F#5 E5 F#5 E5 F#5 E5 F#5 F#sus2 E Esus2

Lyrics: my eyes. Nerv - ous flash - lights scan my dreams.

Synth.

(8vb)

P.M.

P.M. P.M. P.M. P.M. P.M. P.M.

TAB











[illegible]

**Original feel**  
*Interlude 1:*

The musical score for "The Wind" by The Beatles is presented in three systems. The first system includes a guitar part with a key signature of two sharps (F# and C#) and a 75-measure mark. The guitar part is divided into four measures, each with a specific chord: N.C. (No Chord), A#5, G5, and F#5. The second system continues the guitar part with G5, N.C., F#5, and N.C. chords. The third system shows the bass and drum parts. The bass part is in the key of D major (two sharps) and features a 6-measure mark. The drum part is in the key of D major and features a 6-measure mark. The score is written for guitar, bass, and drums, with a key signature of two sharps (F# and C#).

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, bass, and drums. The score is divided into three systems, each corresponding to a measure of the song. The guitar part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The bass part is also in standard notation. The drum part is written in a simplified notation using 'x' for cymbals and 'o' for snare. The guitar part includes a solo section in the second measure, marked with a 'P.M.' (Palm Mute) and a 'P.M.' (Palm Mute) label. The bass part includes a solo section in the second measure, marked with a 'P.M.' (Palm Mute) and a 'P.M.' (Palm Mute) label. The drum part includes a solo section in the second measure, marked with a 'P.M.' (Palm Mute) and a 'P.M.' (Palm Mute) label.

The musical score for 'Organ' is presented in a multi-staff format. The top staff is for guitar, featuring a treble clef and a key signature of three sharps (F#, C#, G#). It includes a melodic line with a 'P.M.' (pick up) instruction and a '8vb' (octave down) marking. The second staff is for bass, also in treble clef, with a similar melodic line and 'P.M.' markings. The third staff is for guitar, in bass clef, with a key signature of three sharps and a 'P.M.' marking. The fourth staff is for bass, in bass clef, with a key signature of three sharps and a 'P.M.' marking. The fifth staff is for drums, in bass clef, with a key signature of three sharps and a 'P.M.' marking. The score is divided into two systems, each containing five staves. The first system is marked with a 'P.M.' instruction. The second system is marked with a 'P.M.' instruction. The score concludes with a double bar line.

84

F5 N.C. F#5

Verse 2:  
Esus/F#

Be - neath a sum -

Synth.

(8vb)

w/bar

TAB

6 2 0 3 4  
3 1 0 0 0 0 2

1 2 0 1 0 0 0 0 2 2 2 2 2 2 2 2 2 2

[illegible]



E5/F#

90

night a - waits the lamb's ar - ri - val.

w/bar

w/bar hold

TAB

Esus/F#

93

Liq - uid shad - ows call,

(hold)

w/bar

TAB

96

ze - ro tear - drops fall, the bride sub - sides.

w/bar

w/bar

TAB

to her survival.

*Pre-chorus 2:*

102

A5

B5

By your hand I've a - wak - ened.

Elec. Gtr. 1 (w/dist.)

w/bar

w/bar

w/bar

TAB

17 16 16 14 12 9 9 8

0 7

\*Depress bar 1/2 step before striking note.

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a single staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in a simple, folk-like style. The second system continues the melody and includes a guitar accompaniment part below the main staff, indicated by a guitar icon. The guitar part features a series of chords and single notes, with some measures containing a 'V' symbol above the staff. The third system continues the melody and guitar accompaniment, with the guitar part featuring a series of chords and single notes, and some measures containing a 'V' symbol above the staff. The score is written in a clear, legible font, and the overall layout is clean and professional.

## F#(4)

*D.S. ♯ al Coda*

[illegible]





Coda

N.C.

A#5 G5 N.C.

A#5 G5

110

6

P.M. ....4

P.M. ....4

TAB

12 11 10 0 0 9 10 9 8 0 6 7 8 7 6 0 0 0 6

12 11 10 0 0 9 10 9 8 0 6 7 8 7 6 0 0 0 6

4 3

4 3

## Interlude 2:

F#5

112

3

P.M. ....4

P.M. P.M. ....4

TAB

2 2 4 4 4 4 4 4 2 4 2 4

2 2 4 4 4 4 4 4 2 4 2 4

3

3

114

3

P.M. ....4

P.M. P.M. ....4

P.M. ....4

P.M. P.M. ....4

TAB

4 4 4 4 4 4 4 4 2 4 2 4

4 4 4 4 4 4 4 4 2 4 2 4

3

3

116

T  
A  
B

4 6 4 6 7 2 2 2 4 6 2 4 7 2 2 4 6 4 2 2 2 0 2 0 4 6 4 6 7 2 2 2 4 6 2 4 7 2 2 4 6 4 2 2 2 0 2 0

4 1 4 1 2 4 2 4 2 4 1 4 2 2 2 5 0 0 4 1 4 1 2 4 2 4 1 4 2 2 2 5 0 0

118

T  
A  
B

4 6 4 6 7 4 6 0 0 4 7 4 6 4 0 0 2 4 4 4 4 6 4 6 7 4 6 0 0 4 7 4 6 4 0 0 2 2 2 2 0 0 2 4 6 4 6 7 4 6 0 0 4 7 4 6 4 0 0 2 2 2 2 0 0 2

2 4 2 4 2 2 2 5 2 5 3 4 2 2 2 5 2 2 2 2 2 4 2 4 2 2 2 2 5 2 2 3 4 2 2 2 2 2 2 2 2 2

Elec. Gtr. 1 tacet

P.M. P.M. P.M. P.M. P.M.

120

Guitar Solo:

F#m Synth.

Elec. Gtr. 2

vib. w/bar

A.H. A.H. A.H.

T  
A  
B

12 12 12 12 12 (12) 12 12 12 7 7 7 7 9 9 9 9 5 5 5

5 2 5 4 2 0 2 0 2





Bmaj7(#11)

132 Bilal (F#11)

The score is written for guitar, bass, and drums. The guitar part (top staff) is in treble clef with a key signature of three sharps (F#, C#, G#). It features a melodic line with various ornaments and a final triplet. The bass part (middle staff) is in bass clef with the same key signature, featuring a melodic line with a final triplet. The drum part (bottom staff) is in bass clef and includes a TAB section with fret numbers (9, 12, 9, 12, 9, 12, 11, 9, 11, 9, 11, 9, 11, 12, 11, 14, 13, 11, 14, 12, 16, 13, 14, 16, 14, 13, 14, 13, 16, 13, 16, 14, 16) and a drum notation section with various rhythmic patterns and accents.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, piano, and drums. The score is written in F#m (F# minor) and 4/4 time. The guitar part (top staff) includes a key signature change to F#m and a capo on the 5th fret. The piano part (middle staff) features a melodic line with a glissando. The drum part (bottom staff) provides a steady rhythm with a snare drum and cymbal. The score is divided into measures, with a key signature change to F#m indicated at the beginning of the piano part.





149

flutter w/bar

flutter w/bar

TAB

151

8va

loco

TAB

C#sus2/G# Organ

153

8vb

Gtr. 1

Gtr. 2

w/bar

w/bar

TAB

\*Depress bar 1 1/2 step before striking note, then pull up 1 whole step.

TAB



Keyboard Solo:

C#sus2  
Synth.

D#sus2/C#

157

8vb

w/bar

TAB

158 159 160

F#sus2/C#

160

(8vb)

w/bar

TAB

161 162 163

Esus2/C#

C#sus2

163

(8vb)

bend bend bend hold hold D bend

w/bar

TAB

164 165 166



170

Esus2/G#

5 3 6 6 3

3 6 6

w/bar

T  
A  
B

7  
7  
9  
9  
7  
7

Under a Glass Moon - 24 - 20  
05038





[illegible][illegible]



The musical score for "Summer Sky" is presented in a multi-staff format. The top staff is the vocal line, starting at measure 195 with the lyrics "ened sum - mer sky,". The guitar part (Gtr) is shown in standard notation with a key signature of three sharps (F#, C#, G#) and a time signature of 4/4. It includes a capo at the 8th fret (8va) and features a long, sustained chord progression: C#7sus, Amaj9 Asus, F#sus2, and Bsus2. The bass line (B) is in standard notation, featuring a steady eighth-note pattern. The drum part (Dr) is shown in standard notation with a consistent backbeat. The piano part (P) is in standard notation, providing harmonic support with chords and arpeggios. The guitar part also includes a tablature (TAB) section at the bottom, showing fret numbers for each string.

[illegible]

201

N.C.

A#5 G5

Outro:  
F#5

Organ

8vb

P.M.

hold

TAB

12 11 10 0 8 9 10 9 8 0 6 7 8 7 6 0 0 0

6

7

4

3

2 2 2 2

4

2

203

\*Esus2/F#

(8vb)

(hold)

hold

TAB

\*Bass plays F#

206

\*D5/F#

(8vb)

hold

TAB

208

N.C. F#5 N.C. E5 F#5

(8vb)

P.M.

TAB



Words by  
JOHN PETRUCCI

Music by  
JOHN PETRUCCI, MIKE PORTNOY, JOHN MYUNG,  
JAMES LABRIE and KEVIN MOORE

Fast ♩ = ca. 252

Half-time feel

Intro:

Asus2(#11)

B

Synth.

Elec. Gtr 1 w/Bass ostinato  
(clean-tone w/chorus)

A.H.

Gtr.

mp

A.H.

8va

Bass

Drums

A5

A(b5)

Eb5/A F5/A

G5/A

F5/A

F(b5) A5

f w/dist.  
chorus off

P.M.

(8va)

A(b5)

Eb5/A F5/A

G5

F5

Band enters

A5

A(b5)

15

F/A G5/A F5/A F(b5)A A5 A(b5)

P.M.-4 P.M.-4 P.M.-4 P.M.-4 P.M.-4 P.M.-4 P.M.-4 P.M.-4

T  
A  
B

5 7 6 5 5 5 3 4 5 6 5 3 5 3 5 3 4 5 6 5 3 5 3

19

F/A G5/A F5/A F(b5) (A5) N.C.

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T 10 10 10 10 10 7 7 5 5 4

B 0 0 0 0 0 0 0 0 0 0 0 7 0 7 0 3 0 5 3

5 3 4 5 6 5 3 5 3 5 3 4 5 6 5 3 5 3 5 7 5 7 6 0 5 5 0

The musical score for "The Rose Tree" is presented in three systems. The first system includes a guitar part (treble clef) with a key signature of one flat and a 2/4 time signature. The guitar part features a melody with eighth and sixteenth notes, and a bass line with a steady eighth-note pattern. The second system shows the mandolin part (treble clef) with a similar melody and a bass line with a steady eighth-note pattern. The third system shows the piano accompaniment (bass clef) with a melody and a bass line with a steady eighth-note pattern. The score is written for a guitar, mandolin, and piano ensemble.



(E5) A5 G5 (E5) A5 G5 (E5) A5 G5

P.M.-----1 P.M.-----1 P.M.-----1

T  
A  
B

0 7 0 7 6 3 0 5/7 5/7 0 7 0 7 6 3 0 5/7 5/7 0 7 0 7 6 3 0 5/7 5/7

(E5) N.C. (A5) (A5)

P.M.-----1 P.M.-----1 P.M.-----1

T  
A  
B

0 7 6 7 6 3 2 1 0 0 7 0 7 6 3 0 5 3 0 7 0 7 6 3 0 5 3

Half time  $\text{♩} = 61$

Verse 1:

Gtrs. tacet

A Mixolydian

A7 (3)\*

A6 (3)

"Love" just

Piano

(8va)-----1

P.M.-----1 A.H.-----1

T  
A  
B

0 7 0 7 6 3 0 5 3 0 3 4 5 6 5 3 5 3 1/2

\*No 3rd.

35 Dm(9)/(A) Em/(A) A7 (3) A6 (3)

mmm, don't stare," — he — used to say — to me,

TAB

39 Dm(9)/(A) Em/(A) A7 (3) A6 (3)

ev - 'ry Sun-day morn - ing. The spi-der in the win - dow, — the

Elec. Gtr. 1

w/heavy amp tremolo  
fade in

mf

TAB

43 Dm(9)/(A) Em/(A) A7 (3) A6 (3)

an - gel in — the pool, — the old man takes the poi - son, now the

TAB



47 Dm(9)/(A) Em/(A) A A6 (3)/(F#)

wid - ow makes the rules.

Elec. Gtr. 1

vol. swells

12 5 (5) 5

5 0 2 2

51 Dm(9)/(A) Dm7/(G) G A A6 (3)/(F#) Dm(9)/(A)

grad. bend

6 4 (4) (4) 2 3

5 1 3 5 0 2 2 5 1

55 Dm7/(G) G A7 (3) A6 (3)/(F#) Dm(9)/(A)

"So speak, I'm right here,"

3 3 1/2 1/2 2 2 3

4 (4) (4) 2 2 3

3 5 0 2 2 5 1

Voices - 28-6



## w/Rhy. Fig. 1 (Elec. Gtr. 1)

68 Asus2 A9 A<sub>9</sub><sup>6</sup> A(<sup>b</sup>13<sub>9</sub>)

I guess Ead - ter's nev - er com - ing so I'll just

end Rhy. Fig. 1

Gtr. 3

TAB

3 5 0 2 2 5 1

72 Asus2 A6 (3) Dm(9)/(A) Em/(A)

wait in - side my head.

TAB

0 2 4 0 0 4 2

The musical score is written for four staves. The top staff is for the vocal melody, featuring a series of eighth notes and quarter notes in a descending sequence. The second staff is for Electric Guitar 1, showing a complex arrangement of chords and single-note passages. The third staff is for Electric Guitar 3, which includes a section labeled "w/heavy amp tremolo fade in" leading into a "mf" dynamic. The bottom staff is for the bass line, consisting of a simple, steady rhythm. The score concludes with a double bar line.

**\*w/Vocal Fill 1, 3rd time only**  
**J = ca. 130**  
**Chorus:**

**F5** **F(#9)** **F5**

Like a scream, but sort of si - lent, liv - ing off my night -

2. 3. See additional lyrics

**Synth.**

**hold**

**TAB**

\*Vocal Fill 1 replaces next 4 bars, 3rd time only.





To Coda II  $\oplus$ 

96 F F(9) G5 G2

"Oth - ers steal your thoughts, they're not con - fined with in your mind."

hold

TAB

To Coda I  $\oplus$ 

98 (B) (C) (B) (E5) A5 G5 (E5) A5 G5

N.C. Hey!

P.M.

TAB

Double time feel  $\text{♩} = 132$ 

102 (Am) N.C.

Thought dis - or - der,

P.M.

TAB



105

dream con - trol, now they read my mind on the ra - di - o.

(P.M.)

TAB

3 3 0 0 3 3 0 0 0 0 5 0 0 7 0 0 3 3 0 0 3 3 0 0 0 0 5 0 0 7 0 0 3 3 0 0 3 3 0 0 3 5 7 3 5 7 7 5 3 7 5 3

108 (F#m)

But where was the Gar - den of E - den?

(P.M.)

TAB

5 5 2 2 5 5 2 2 2 2 2 2 2 2 4 2 2 5 5 2 2 5 5 2 2 2 2 2 2 2 2 4 2 2 5 5 2 2 5 5 2 2 2 2 2 2 2 2 2 2 4 2 2

111 (Am)

I feel e - lat - ed, I feel de - pressed,

(P.M.)

TAB

5 5 2 2 5 5 2 2 4 5 7 7 5 4 5 7 3 3 0 0 3 3 0 0 0 0 5 0 0 7 0 0 3 3 0 0 3 3 0 0 0 0 5 0 0 7 0 0

114

sex is death, death is sex, (Em)

(P.M.)

TAB

3 3 0 0 3 3 0 0 0 0 5 0 0 7 0 0 3 3 0 0 3 3 0 0 5 7 6 5 7 6 8 7 5 6 7 5 3 3 0 0 3 3 0 0 0 0 5 0 0 7 0 0

117

says it right here on my cru - ci - fix. D.S.  al Coda I

(P.M.)

TAB

3 3 0 0 3 3 0 0 0 0 5 0 0 7 0 0 3 3 0 0 3 3 0 0 0 0 5 0 0 7 0 0 3 3 0 0 3 3 0 0 7 6 5 4 5 4 3 2

120

Coda I A2 (♩ = ca. 134) A2(b6)

(Spoken:) I don't wanna be here, 'cause of my suffering, 'cause of my illness.

TAB

7 0 7 0 7 0 7 0 7 0 10 10 7 0 10



124 A2

G7sus G7 G7sus G7

Only love is worth... having, only love is what matters, loving every people on equal terms.

(Only love is worth having.)

both gtrs.

TAB

# Double time feel

J = 140

128 N.C.(Am7)

(S.E.)

You've got to know who you're dealin' with because,

TAB

130

like a stranger, a - heh, just might come in through here with a gun...

TAB

132

and then, what would you do? (Heh.) Every-

Elec. Gtr. 1

Elec. Gtr. 3

==

134

thing is immaterial, 'n' you know that reality is immaterial.



**Half time (♩ = ca. 66)**

$\mathcal{J} = \mathcal{J}$

\*Elec. A5  
Gtr. 3  $\diamond$  —  
grad. fade in  
— pp

136

*pp*

*This is not reality...* (S.E.) ..... *Ooo,*

**Elec. Gtr. 1 (clean-tone w/flanger) & Acous. Gtr. 1**

*hold* ..... *p* *mp* *hold* ..... 4

**TAB**

**TAB**

**H**

139

A5(9) A9/G\*

ah, I'm kneel - ing on the floor, star - ing at the wall, like the spi -

Elec. Gtr. 1

Acous. Gtr. 1

Rim. ....

142  $A_6/F\sharp$   $Am(\flat 13_9)$   $A5(\flat 13_9)$   $Am(\flat 13_9)$

- der in the win - dow, I wish that I — could speak. — Is there

*2nd time only*

TAB

(Rim.)

\*Bass plays F#.

144  $A2$   $A9$

fan - ta - sy — in ref - uge? God in pol - i - ti - cians? Should I

TAB



146  $A_6/F\sharp\sharp$   $Am(\flat^{13}_9)$   $A_5(\flat^{13}_9)$   $Am(\flat^{13}_9)$

turn\_ on my rel - li - gion? These de - mons in my head\_ tell me to\_

*Cont. in slashes*

TAB

Bass

**\*Bass plays F#.**

$A_5$   $F_5/A$   $C_5/A$

Acous. Gtr. 1  $\diamond$

Acous. Gtr. tacet

148

Elec. Gtr. 1 (w/dist. & flanger)  
Rhy. Fig. 2

*mf*

TAB

Bass

D5/A

B7/A

E5/A

151

TAB

14	14	14	14	16	16	16	16	16	16	16	16
12	12	12	12	13	13	13	13	14	14	14	14

F5/A

G5/A

Elec. Gtr. 3 tacet  
A5

I'm ly - ing here in bed, -

end Rhy. Fig. 2

Elec. Gtr. 1

154

TAB

17	17	17	17	19	19	19	19
15	15	15	15	17	17	17	17

A7

(F#)  
N.C.

F5

F(b5)

F5

swear my skin is in - side out, - just an - oth - er Sun - day morn - in'. - Seen my

157

TAB

5	4	5
3	3	3



A5

A7

160

di - 'ry on the news - stand, seems we've lost the truth\_ to quick - sand\_ It's a shame\_

TAB

(F#)  
N.C.

F5

F(b5)

F5

162

no one is pray - ing\_ 'cause these voic - es in\_ my head\_ keep say - ing,

TAB

w/Rhy. Fig. 2 (Elec. Gtr. I, 1st 7 meas.)

A5

F5/A

164

"Love, just don't stare."

TAB

C5/A

D5/A

166

Re - veal the world when you're sup - posed to." With -

TAB

B7/A

E5/A

168

drawn and in - tro - vert - ed, in - fect - ious - ly per - vert - ed, "Be - ing

TAB

F5/A

G<sub>sus</sub>

G5

G2

G5

170

laughed at and con - fused keeps us pleas - ant - ly a - mused e - nough to stay.

Elec. Gtr. 1

TAB



172

A5 F(b5) Fmaj7(b5)

hold hold

TAB

Guitar Solo:

176

A A9

f w/wah grad. bend 1-1/2 1/2 1

TAB

178

F#m7 Dm7/F Dm6/F Dm7/F

semi-A.H. P.M.

TAB

180 A A9

grad. bend

TAB

TAB

182 F#m7 Dm7F

TAB

TAB



A(9)

A9

Musical score for the first system, measures 184-193. The system includes a treble staff with a key signature of one sharp (F#) and a common time signature (C). The guitar part features a series of eighth-note runs with various bends and holds. The bass staff provides a steady accompaniment. The TAB staff shows the fret numbers for the guitar part, including a 'hold' instruction and a 'grad. bend' instruction.

F#m7

Musical score for the second system, measures 186-195. The system includes a treble staff with a key signature of one sharp (F#) and a common time signature (C). The guitar part features a series of eighth-note runs with various bends and holds. The bass staff provides a steady accompaniment. The TAB staff shows the fret numbers for the guitar part, including a 'grad. bend' instruction and a '1/2' instruction.

Dm7/F

Musical score for the third system, measures 187-196. The system includes a treble staff with a key signature of one sharp (F#) and a common time signature (C). The guitar part features a series of eighth-note runs with various bends and holds. The bass staff provides a steady accompaniment. The TAB staff shows the fret numbers for the guitar part, including a '5/10' instruction.

## A2

188

8va

TAB

0 0 0 3

## A9

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, bass, and drums. The score is written in D major (two sharps) and 4/4 time. The guitar part (top staff) features a melodic line with a key signature change to E major (three sharps) indicated by a double bar line and a key signature change symbol. The bass part (middle staff) provides a steady accompaniment. The drum part (bottom staff) includes a bass drum line and a snare drum line. The score is divided into measures by vertical bar lines. The guitar part includes a key signature change to E major (three sharps) indicated by a double bar line and a key signature change symbol. The bass part includes a key signature change to E major (three sharps) indicated by a double bar line and a key signature change symbol. The drum part includes a key signature change to E major (three sharps) indicated by a double bar line and a key signature change symbol.

## F#m7



Dm7/F

191

(8va)

TAB

13 15 12 13 13 13 15 12 13 13 15 12 13 13 15 13 14 17 14 13 14 15 15 17 15 17 17 15 17 18 15 15 17 17 18 10 15 17 17 22

1-1/2

TAB

1 1 1 3 3 3 5 5 5 7 7 7 8 8 10 10

Double time (♩ = ca. 136)

♩ = ♩

(A5)

(A7)

May - be I'm just Cas - san - dra fleet - ing, you twen - ti - eth cen - t'ry i -  
 wit - ness to re - demp - tion heard you speak but nev - er lis - tened.

(8va)

Elec. Gtr. 3

Elec. Gtr. 1  
divisi

TAB

(22)

4 5 7 7 0 7 3 5 5 3 5 4 5 7 5 0 6/7

4 5 7 7 0 7 3 5 5 3 5 4 5 7 5 0 7

(F#m)

195

con bleed - ing, will - ing to risk sal - va - tion to es -  
Can you rid me of my se - crets? De -

TAB

5 7 7 3 5 4 5 7 4 0 5 7 3 5 3 5 5

TAB

5 7 7 3 5 4 5 7 4 0 7 3 5 5 3 5

5 7 7 3 5 4 5 7 4 0 7 3 5 5 3 5



1. 2. D.S. al Coda II

(F)

196

cape liv - er from us i - so - la dark - tion. I'm - ness

TAB

3 5 (5) 3 0 5 7 5 7 7 3 5 5 7 7 3 5

TAB

3 5 2 3 0 7 5 7 7 3 5 5 7 7 3 5

3 5 2 3 0 7 5 7 7 3 5 5 7 7 3 5



**Coda II**

201 **G5** **G2** **G5** **Bb2**

nev - er - world\_ which you de - sire is on - ly

**TAB**

204 **Bb5** **N.C.** *rit.*

in your mind.

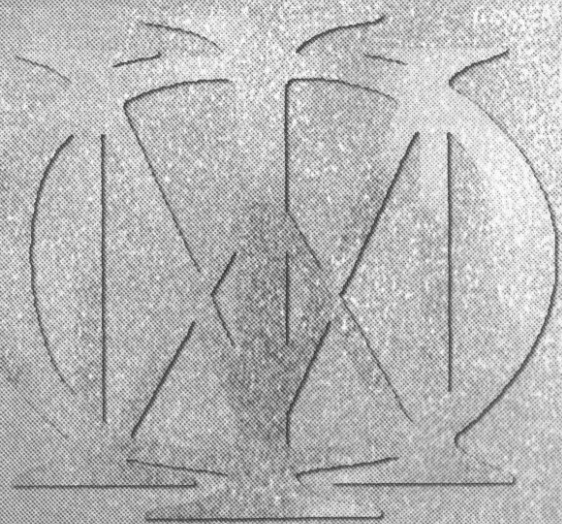
*ritard. poco a poco*

**TAB**

\*Let chord dim.  
next 4 bars







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SCENE SEVEN: 1. THE DANCE OF ETERNITY

EROTOMANIA

SCENE SIX: HOME

JUST LET ME BREATHE

PERUVIAN SKIES

PULL ME UNDER

UNDER A GLASS MOON

VOICES



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